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## LITERATURE.

*The History of Co-operation in England, its Literature and its Advocates.* By George Jacob Holyoake. Volume I. The Pioneer Period, 1812 to 1844. (London: Trübner & Co., 1875.)

IN the presence of the appeals which have been made within the last few months to the public to provide a maintenance for Mr. Holyoake, on the ground of his failing health and sight, it would be entirely out of place to apply to this work the ordinary processes of criticism; the main object of the reviewer must be to show his readers what they will or will not find in it.

Substantially the present volume relates only to what is commonly known as Owenite Socialism. Mr. Holyoake declines from the first to define his subject, although probably he expresses his own view of it in brief by the phrase "Co-operation means concert for the diffusion of wealth." No attempt is made by him to connect the newer experiments in this direction with older ones. Probably the history of religious communities, in England as well as elsewhere, would show many instructive instances of "concert for the diffusion of wealth." As compared with those founded by Mr. Owen and his disciples, such communities have shown a vitality of which the latter have been entirely destitute. Under the rule of Basil or Benedict, the "common life" has lasted for a millennium; while Mr. Holyoake relates almost as matter for surprise that New Harmony, founded in 1825, was reported on in the *New Moral World* "as late as 1842," and "Harmony" or Queenwood seems to have run through its career in five years (1841-6). Mr. Holyoake indeed observes that "communities on a superstitious basis have hitherto been the most successful and the most enduring." But the social history of monachism remains to be written, and the bent of Mr. Holyoake's mind would hardly have fitted him for such a task. He has indeed an interesting chapter on the "Utopianists," in which, however, less space and less consideration are devoted to the two great leaders of Continental Socialism contemporary with Owen—St. Simon, and Fourier—than to the conspiracy of Babeuf in the last century. It would appear, and not unnaturally, that Robert Owen is for Mr. Holyoake's own mind the central figure in the history of Co-operation, as he undoubtedly is within the book itself.

Although, as will have been seen from its title, the present volume only professes to carry its story down to 1844, it in fact em-

braces all the great experiments of Owenism down to the failure of the Queenwood community and the stoppage of the *Herald of Progress* in 1846. After a few pages on the "Nature of Co-operation," a somewhat longer chapter on "The Evil Days before it Began," and one on "The Utopianists who Led to it," Mr. Holyoake tells "How Co-operation itself Began, 1810-20;" describes "The Character of its Discoverer," and relates "His Appeal to the People." Then comes "The Enthusiastic Period, 1821-1830," with "The Device of Labour Exchanges," followed by "The Socialistic Period, 1831-1844," and by "The Lost Communities." Three chapters on "Principal Adversaries," "Early Advocates," and "Forgotten Worthies," conclude the volume, and contain probably the largest share of matter of a nature to interest the general reader.

Of Owenism as a system, Mr. Holyoake's work gives nowhere a connected account. He speaks, indeed, of the "five fundamental facts" and "twenty laws of human nature," which were set forth in the "Outlines of the Rational System," as forming an "unprecedented code," but does not attempt to set them forth. Nor, in the details on the various communities which are given in his pages, is there to be found any definite statement of the conditions under which any of these experiments, so interesting from an economic point of view, were attempted, of the numbers which composed them, or of the actual work they did.

What, indeed, the reader will find in Mr. Holyoake's volume is, not the "History of Co-operation," but a quantity of materials for such a history, and precisely of such materials as, from their fragile texture, could only have been collected by a contemporary, and by one who knew where to look for them—imprints of forgotten pamphlets, personal *ana*, and the like. In this respect the book has a high value, and one which will increase in proportion as the times with which it deals recede from men's view. Moreover, Mr. Holyoake has certainly done his best to treat in a lively manner what is at best a dull subject, and to conciliate the critical instinct in his readers by a running fire of criticism upon almost every person and thing that passes before him.

The book is not ill-timed. The day is probably near at hand, if it has not altogether come, when the singular personality of the English apostle of Co-operation can be fairly judged among us. A man of the purest character, of untiring benevolence, noble unselfishness, undaunted courage; capable, through the strength of his own convictions, of exercising, up to a certain point, almost unbounded influence over his fellow-men; inspired with many true ideas, and with any number of high intentions, but above all given up, unconsciously to himself, to that subtlest of all idolatries, the worship of his own conceptions. Favoured, indeed, by the marvellous development of manufacturing prosperity during the later years of the last century and the first of this, he had made his own fortune; he thought he could make that of the world, and never swerved from that faith, even when he rejected every other. But his idea of making

the world's happiness was from first to last that only of a master-manufacturer. Mr. Holyoake himself says, "Mr. Owen had no political principles, not even in favour of liberty"—that his doctrine was one which "has no other ideal than that of a benevolent despotism, and regards as idle or futile the individual life and self-government of the people." At the third Co-operative Congress in 1832—

"Mr. Owen remarked that despotic governments were frequently found to be better than what were called democratic. In the countries where those governments existed the industrial classes were not found in such misery and destitution as in this country, and therefore on this ground there was no reason to dislike despotisms. As far as the Co-operative system was concerned it was of no consequence whether governments were despotic or not."

The whole spirit of Mr. Owen's social reform—if to use the word spirit in such a sense be permissible—is thus purely mechanical. It is as impossible as it would be unfair to himself to explain away his famous phrase, "Man is the creature of circumstances." His whole life, spent as it was in perpetual rebellion against all the "circumstances" of the time and place in which he was thrown, might be in effect a glorious protest against the doctrine of the tyranny of circumstances over men. But his object throughout was to establish such a machinery of circumstance as would turn out for its products, cut and shaped to pattern, the right number of human beings of the right sort. It would be unjust, indeed, not to say that, to whatever extent he may have overstrained the view of the influence of circumstance over character, to Owen's incessant preaching is due the appreciation now generally prevalent of the reality of that influence. In one sense, every country clergyman who insists on the building of better habitations for the poor as a condition of their morality is a disciple of Robert Owen without knowing it.

The odd thing was that Robert Owen never to the last doubted his own power of determining and, with the help of only a little more money than he could get together for the time being, creating those circumstances which were to create anew the world. When his fellow-men's faith in this power of his began to wane, spirits from the other world confirmed it. It was amazing when the man who at the London Tavern in public meeting had declared, in 1817, that "all the religions of the world were wrong" claimed for his own system to be the "rational religion," founded a "universal community society of rational religionists," and enrolled it as a new Dissenting sect. It became affecting when at the end of his long career, the deaf old man leaned over beyond the grave to listen for the echoes of past sympathies, and seemed to himself to recognise his old friend the Duke of Kent, although disembodied, by his accustomed punctuality.

Probably no man ever threw away such influence as Mr. Owen. There seems to have been a time when he could have done almost anything. He was in frequent communication with Lord Liverpool and with Canning. Lord Sidmouth, as Home Secretary

told him on one occasion, that he was "authorised by the Government to state" to him that they admitted his principles to be true, and that when public opinion should be sufficiently enlightened to comprehend them and to act upon them, they should "be ready and willing to acknowledge their truth, and to act in conformity with them." Lord Liverpool, as Prime Minister, gave him liberty to place his name on the committee to investigate Mr. Owen's plans, together with the leading names of the Opposition, using the remarkable words: "You may make use of our names in any way you choose for the objects you have in view, short of committing us as an administration." Yet the chief outcome of his teaching at the present day, the marvellous development of the Co-operative Store, both singly and in the federations of its wholesale societies, was one which he not only did not appreciate, but discouraged. It was high time, he wrote in 1836, "to put an end to the notion that this is the social system which we contemplate, or that it will form any part of the arrangements in the 'New Moral World.'" So little did the expounder of the doctrine of circumstances understand what his own work in the world really was.

J. M. LUDLOW.

*Annals and Correspondence of the Viscount and the First and Second Earls of Stair.* By John Murray Graham. (Edinburgh and London: Blackwood & Sons, 1875.)

(Second Notice.)

JOHN DALRYMPLE, who, after the death of his father, became the second earl, had received a careful education under the eye of his grandfather at the University of Leyden, which was completed after the Revolution at that of Edinburgh. Accompanying his father in the suite of William of Orange on his return to Holland in 1692, he served as a volunteer at Steinkirk: during the closing years of William's reign he travelled on the Continent, and served his apprenticeship in diplomacy with Lord Lexington at the Court of Vienna. Choosing the military profession, young Dalrymple early attracted the notice of Marlborough, was his aide-de-camp in the first campaign in Flanders, and took part in all (with the possible exception of Blenheim), of the unparalleled series of victories of the general who never lost a battle. After Ramilies he was made Colonel of the Scots Greys, and came home in the following year to take his seat in the last Scotch Parliament, on his father's death. Returning to Flanders, he commanded a brigade at Oudenarde, and was sent home with the despatches announcing the victory. He was again with the army at the siege of Lille, and received for his services the rank of Major-General, but failed in his application for an English peerage, to which he thought his father's promotion of the Union entitled him. In 1709, after Malplaquet, he was sent as Envoy-Extraordinary to the Court of Augustus of Poland, but was allowed to resume his military duties when the Conference of Gertruydenberg fell through. When the successful sieges of Douay, Bethune, Aire, and St. Venant left

the French frontiers exposed, he is said by Voltaire to have proposed sending cavalry to the gates of Paris itself, advice quite in accordance with the daring, approaching to rashness, which was the character of his tactics in the campaign of 1743. But the English Ministry of Harley and St. John had determined on peace, and were already thwarting Marlborough by starving his supplies. Stair was sent from the siege of Bouchain on the bootless errand of endeavouring to procure these. The preliminaries of the peace concluded two years later by the Treaty of Utrecht had actually been signed while he was in London.

He shared with the Duke of Argyle and General Cadogan in the fall of their great chief, and was deprived of the command of his regiment. The change of ministry which ensued on the accession of George I. again brought Stair into public employment. He was appointed in the end of 1714 British Envoy at the Court of France, to supersede Matthew Prior, and held that post till 1720. This was the most important period of his life. It is, indeed, difficult to over-estimate the value of his skilful diplomacy. There is no species of talent in which Englishmen have so often been found wanting as the diplomatic. It had become proverbial in Europe that what England gained in war she lost by treaties. The moment when Stair went to Paris called for its exercise in the highest degree. The Hanoverian succession was exposed to the greatest danger both at home and abroad. The object of his embassy was to procure the execution by France of the Treaty of Utrecht by the demolition of the fortifications of Dunkirk, to detach that kingdom from its natural friends the exiled Stuarts, and to strengthen the new race of English monarchs by a strong Continental alliance. On all points the success of Stair was complete. He obtained the discontinuance of the works at Mardyck, by which Louis XIV. tried to evade the provisions of the treaty as to Dunkirk. He prevented any aid being given by France to the Pretender in 1715, and, along with Lord Stanhope, he effected the quadruple alliance between England, the Dutch, France, and the Emperor, in 1718, thus baffling the daring policy of the Spanish Minister, Cardinal Alberoni. These results were achieved, not by any of the unworthy acts which have discredited diplomatists, but by pursuing a firm and decided policy. A certain loftiness of deportment, and a temper inclined to obstinacy distinguished the English ambassador. He spoke even to Louis XIV. in a tone which made that monarch, accustomed only to the adulation of his courtiers, observe: "Monsieur l'Ambassadeur, j'ai toujours été maître chez moi, quelquefois chez les autres; ne m'en faites pas souvenir." The English ministers, Stanhope and Craggs, were in constant fear lest Stair's boldness should provoke a rupture with France; and he did in fact quarrel successively with the French ministers De Torcy, the Abbé Dubois, and his own countryman Law, who had raised himself by his magnificent, but delusive, financial schemes to the chief place in the favour of the Regent Orleans. Mr. Graham thinks that the ministers were justified in rebuking Stair

for obstinacy; and defends their recall of him on account of his difference with Law in 1720; but it is at least doubtful whether an opposite policy would have been as successful. It certainly would not have so well maintained the honour of England. As regards Law, it was soon seen that Stair was right. Within a month after his return to England the Mississippi scheme broke down, and Law fled from France; while the collapse of the kindred South Sea Bubble led to the fall of the English ministry and the accession of Sir Robert Walpole to power.

Stair's correspondents when at Paris include, besides his own family and personal friends, well-known names—Addison, Craggs, Stanhope, the Duchess of Marlborough, Bolingbroke, Mar, the Abbé Dubois and Voltaire; but few, if any, of their letters are of interest. It is curious to observe that the pen which charms us in the *Spectator* loses its ease in private correspondence. Craggs is a much better letter-writer, and the freedom with which he expostulates with Stair on his extravagant habits and love for play does honour to both, and seems to have succeeded in its object. During the dull but prosperous period of twenty-one years from 1721 to 1742, while Walpole held the reins of government, Stair lived in retirement in Scotland. An occasional visit to London, or letter to one of his friends of the Opposition party with reference to the Scotch elections, were the only breaks in a life which was turned with an energy to agriculture and the improvement of his estates equal to that he had shown in the camp and the council-chamber. He became famous as a breeder of galloways, and at Newliston and Castle Kennedy his plantations and ornamental grounds vied with those of Stowe and Blenheim. The fall of Walpole and the outbreak of the War of the Austrian Succession recalled him when an old man to active life. Only Stair and his old companion in arms, Argyle, were, in the opinion of Frederick the Great, fit to command the English army. Argyle first received the appointment, but resigned in less than a month, when Stair was made Field-Marshal and sent to Flanders at the head of 16,000 British troops, who, with an equal number of Hanoverians, were to co-operate with the Austrians under D'Aremberg against the Duc de Noailles. Mr. Graham has been able to add little or nothing to the history of this campaign, which ended in Stair's resignation of the command in disgust because his advice was disregarded by George II. after Dettingen. Carlyle's view of the war is that, had Stair's bold tactics been seconded by the Austrian general before the battle, or followed by the king after, England might again have won victories to be compared with those of Marlborough. It is difficult to form an opinion as to the result of plans which were overruled. But it is certain that Stair aimed at a brilliant combination worthy of his old master, and that Lord Stanhope's representation of him as an incompetent and superannuated general is a totally false view. Had Kevenhüller shown equal activity, and advanced to the Maine, instead of wasting the summer in inactivity on the Upper



Danube, and declaring that he could do nothing even in winter but protect Bavaria, the British forces would probably not have been shut in at Aschaffenburg by Noailles. The retreat on Hanau was determined on by George II. and Carteret without consulting him; but when Grammont's rash attack with the French cavalry gave the opportunity of battle, it was Stair who made the successful dispositions, and by his personal bravery contributed largely in bringing about the victory. George II.'s "attitude of lunge" may be in part a caricature of Frederick the Great and Carlyle, but he certainly did nothing either during or after the battle to gain him the character of a great general or to lead us to doubt the correctness of Stair's opinion that greater advantage might have been taken of the victory. Noailles' voluntary evacuation of Germany seems, indeed, a confession of this. Stair, it is evident, would not have acted in subordination to Austrian or Hanoverian generals any more than to French ministers; but in war, even more than diplomacy, success depends on the will of the really capable man being allowed free play, and we agree with Carlyle in thinking that Stair was, at this juncture, the really capable man. That he was felt to be so by George and his ministers was strikingly shown in the following year; for, though he presented a memorial to the King when he resigned his command in terms such as have been seldom used by a subject, he was again recalled from his retirement as soon as the Jacobite rebellion became threatening. He received the command of the forces in South Britain, and when the rebellion actually broke out in the Highlands his advice was constantly appealed to and given for the measures taken to counteract it. Among his principal correspondents at this time was Forbes of Culloden, to whose energy the suppression of the rebellion was mainly due. One of his last letters was written to him in April, 1747, commending his family to Forbes' care and stating his approval of his conduct, which, from his interceding for clemency to the defeated Jacobites, did not receive the return it deserved from the Government. He died without issue on May 9, 1747.

The unpopularity of the Dalrymples, owing to the sudden rise of the President, the share of the first earl in Glenco and the Union, and the great influence and large estates which the family obtained through the talents of the second earl and his uncles, Sir James Dalrymple, of Borthwick, and Sir David Dalrymple, of Hailes, has now passed away. The calmer judgment of posterity, while it cannot forget the grave crime of the Massacre of Glenco, will acknowledge that scarcely any family has rendered more or more varied services to their country than that of the Dalrymples. The father was the first expounder and one of the best administrators of the laws of Scotland, the son secured for his country the blessings of the Revolution and the Union, and the grandson did as much as any British statesman to avert a second Restoration of the Stuarts.

The impartiality with which Mr. Graham has executed his task deserves the greater praise as this quality is rare in the writers

of biography, and was perhaps more difficult to exercise than usual in the case of the Dalrymples. The appearance of a Scotch country gentleman in the field of letters, where in former generations they have done so much good service, but in the present almost none, also deserves recognition.

Æ. J. G. MACKAY.

*The Gnostic Heresies of the First and Second Centuries.* By the late H. L. Mansel. (London: John Murray, 1875.)

THE first thing that strikes us about this book, which contains the only course of lectures Dean Mansel ever delivered as Professor of Ecclesiastical History at Oxford, is that it was an amazing *tour de force*. It can hardly represent more than six months' work on a subject in the main new to the writer, and yet it is not only the best English text-book on the subject, but a really good text-book, quite comparable, and in some respects superior, to the portions of Matter's standard work which cover the same ground. No doubt Matter's imaginative sympathy gives him always the appearance and sometimes the reality of a deeper insight, but his good-natured scepticism about Gnostic immorality is excessive, like his credulity about parallels from Indian Theosophy, and he is too much given to reading modern literary idealism into systems which were seldom literary and never modern. Dean Mansel, perhaps, himself attributes too much to the influence of Indian ideas; but at any rate he tells us how little intercourse there really was with India, if he does not tell us how much pantheism there is readymade in the "ritual of the dead." With this exception his treatment of the sources of Gnosticism is eminently clear, sober, and solid, and certainly marks an immense advance on the rather empty and unintelligent superciliousness of Dean Milman in even the latest edition of his *History of Christianity*.

This is the more meritorious because the writer neither was nor could be in any sense disinterested; beside the general interests of orthodoxy he had a special interest of his own. The Gnostics were to form the theme of an object-lesson in illustration of the Limits of Religious Thought, so as to show that moral distinctions inevitably disappear when personality is sacrificed to a pantheistic transcendentalism. This is quite true enough to be suggestive; Gnosticism really is a system of Pantheism in somewhat the same sense, if not to the same extent, as Schelling's Nature-Philosophy, though it is rather startling when the author, out of his exuberant impartiality—perhaps, too, out of a wish to find a foe worthy of his steel—gravely informs us that Basilides was a thinker of the rank of Hegel.

In fact, like other great controversialists, Dean Mansel was rather apt to efface distinctions between his opponents. Plotinus was just as thoroughly opposed to Gnosticism as St. Irenaeus (who, by the way, wrote very much as Dean Mansel might have done if he had changed places with Bishop Patteson); and this is really a reason for pausing before we include Plotinus and Valentinus in a common class of trans-

cendentalists who, though personally virtuous, imperil morality and outrage common sense because they insist on deducing everything from the Absolute. The fact is that the very fantastic way in which the Gnostic schools worked out their fundamental ideas was due rather to defective culture than to any transcendental ambition. Their sources, like the sources of every really influential creed, are to be looked for in the nature of things; the special sources of Gnosticism are to be looked for in very familiar things indeed: one of the truest criticisms ever pronounced on the system was that its teachers went to work "after the rudiments of the world." Their characteristic knowledge was simply a knowledge of the deepest cosmical facts, not a mystical intuition as contrasted with experience: it did not rest upon demonstration as contrasted with submission to authority; the "spiritual" men who claimed to walk by "knowledge," while they left the "animal" men to walk by "faith," held that they knew all the teacher had to teach; those who had not mastered the teaching still needed the guidance of the teacher. So far as we can judge, all the great Gnostic systems were founded by persons of considerable power of thought, but none of these, except, perhaps, Marcion, seems to have possessed even average powers of reasoning, for these powers only develop themselves equally and harmoniously in the same persons in the very prime of a civilisation. Butler and Hume thought as well as they reasoned, and reasoned as well as they thought; but Mr. Spencer thinks even better than he reasons, and Dean Mansel reasoned even better than he thought. To go back to an earlier stage of an earlier civilisation, Heraclitus and Parmenides thought much better than they reasoned, and, in fact, hardly reasoned at all. Though the author of the *Philosophumena* sometimes makes grotesque mistakes, as when he imagines he has confuted Marcion by simply confronting him with Empedocles, he is not quite unhappily inspired when he compares Gnosticism in general with Greek speculation of the sixth century B.C. The stage which thought had reached in the decline of Syrian and Egyptian civilisation in the first century of our era was really like the stage which thought had reached in the youth of Greek civilisation in the age of the Orphic rites, Pythagoras and the Pre-Socratic philosophers. Of course, a period of decline can never be wholly like a period of growth; when our own life becomes weaker we feel increasingly that it is an unsatisfactory part of an unsatisfactory world. That is why the Gnostics were so much preoccupied with the Origin of Evil, to which their orthodox opponents could afford to be indifferent, because they were in possession of an unexhausted principle of new moral and spiritual life. And the Gnostic problem was not, Given absolute perfection to deduce an imperfect miserable world; but, Given an imperfect miserable world to find beyond it unqualified good, and to find a path leading out of the world thereto. For all of them, probably even for Basilides, the Absolute and the Highest was simply super-celestial Light. Some of them went further: in the world we know man is the

highest, therefore man and the "Son of Man, which is in heaven," must also be the first; others hypostatized, with more or less success, the highest abstractions they had gathered from the world, and then affirmed that the world was the outcome of these. Valentinianism was the most complete as well as the most picturesque of these systems, and St. Irenaeus obviously felt that he had refuted it as soon as he had stated it just by inverting the order of exposition and setting out with a crude statement of the mysteries to which the neophyte was led up gradually in a way to show how they made the world intelligible.

As has been said, Gnosticism was a very "positive" system in its way; only its data were all taken mediately, not immediately, from experience—or, rather, the Gnostics felt the world instead of seeing it. This was the very reason why knowledge could be represented as in itself sufficient for salvation; it was a real deliverance to be told that the blind trouble of sense and passion was due to the course of nature, and that beyond the seven planetary spheres and the twelve signs of the zodiac (which ruled nature) there was a boundless depth of light, the true home of the spirit. The transition from the undefiled and uncreated light to the dark mixed unhappy world was not a matter which presented any speculative difficulty; the process by which the light of heaven daily descends upon the darkness and reveals the world was a type of the process by which in the beginning it was shed abroad and created the world. Some carried the explanation a stage further and identified the light shining in darkness with Wisdom banished into a region which she could only inform imperfectly, for the conception which stands at the beginning of Hebrew philosophy was naturally transformed in the hands of races no longer vigorous enough to look upon nature with frank awe and unreserved admiration, and not sufficiently learned to know that all the processes of nature are rational, and that it is a chimerical desire to suppress everything in nature with which we do not spontaneously sympathise and leave the rest.

This conception was the only important element which we can be sure that Gnosticism borrowed from Judaism, since, though there are remarkable parallels with the Cabbala, we cannot tell whether these are not due to the Chaldean theosophy, from which the Cabbala itself was derived, for the Jews invented nothing after their great men ceased to receive revelations. It is much harder to estimate the true relation of Gnosticism to Christianity. The point of divergence, indeed, is obvious: Gnosticism was a theory of what was not in man's power, Christianity was a law of guidance for what is in man's power; therefore Gnosticism failed, and Christianity in a sense succeeded. On the other hand, Christianity was in its origin a theosophy, it was addressed to the very condition of thought and society which tended of itself to ferment into Gnosticism. The unapproachable light, the Father of Lights—with whom is no variableness, neither shadow of turning—the world-rulers of this darkness, the kingdom of the heavens, the children of the kingdom, and

the children of the wicked (a phrase which St. Irenaeus tries to explain away), all belong to an order of ideas more familiar to Gnostics than to orthodox Christians, even in the second century. But for the existing tendencies to crystallise even to the extent they did in Gnosticism, something more was needed than a fermenting medium, and this was supplied by a revelation, which could be understood as teaching that the Highest was manifested for the first time, especially as its appropriation was long accompanied by a more or less sustained ecstatic impulse, which those who partook of it named the Spirit. This led St. Paul to observe the remarkable difference between those who partook of it and those who did not, and both the Alexandrine schools of Gnosticism generalised his observation, and divided mankind into the spiritual, who spontaneously cared for thought and contemplation; the animal, who could be got to care for conduct; the earthy, who could not be got to care for either. One can hardly doubt that there was a real plausibility in the view of the later Gnostics, that most of their orthodox opponents were "animal." Christianity had reduced itself for the time to a revelation of a Creator and Moral Governor, and a future state of Rewards and Punishments, published by Christ and authenticated by Miracles and Prophecies. The result was that all the clever Christians went wrong, and read fantastic spiritualisations of what did duty for physical science in Egypt and Syria into the New Testament, by the same kind of process as that by which the orthodox read the New Testament into the Old. Another curious result was that the later Gnostics threw themselves with avidity on the very writings of St. Paul and St. John which were directed against the earlier, because they contained unmistakable traces of the theosophy of which the Church for the time had lost sight.

Dean Mansel does not exaggerate the effect of the ancient evidence of Gnostic immorality, which Matter as certainly underrated; but he is rather too eager to deduce it from their doctrine. Epiphanius, for instance, was no worse than Shelley, and was probably deified because he had something of Shelley's charm, and his special theory that the soul must return to earth till it has passed through all things may be compared with the doctrine of William Blake, that to nurse unacted desires is the unpardonable sin. In general, we ought to distinguish between the effect of Gnosticism on its original hierophants, who could give their lives to brooding on abstractions, and its effect on the roving charlatans who became the oracles of credulous coteries. Such a relation is never favourable to morality, no matter what is the creed that may be professed in the circle. It is undoubtedly true also that some forms of Gnosticism were intrinsically dangerous to morality when the knowledge taught was the indifference of all formal law, or that perfection lay in defiant independence of the whole course of this world and, therefore, of morality—most of all, perhaps, where the great secret was the physiological value of continence, for those who could not practise it were put upon all manner of substitutes. But where

Gnosticism formed permanent congregations, it was not incapable of something like a healthy moral life. In *Pistis-Sopha*, one of the latest and silliest of Gnostic books, the moral tone is unexceptionable; all the great sins are condemned, and the community addressed have tenderness of conscience enough to shrink from evil-speaking. Concealment of belief in time of persecution (a point on which many of the better Gnostics were open to reproach) is not even contemplated, though the initiated are promised a painless death. G. A. SIMCOX.

*Earl Hakon the Mighty.* By Oehlenschläger. Translated from the Danish by Frank C. Lascelles. (London: Chapman & Hall, 1875.)

TRANSLATIONS into verse of the masterpieces of foreign poets are so frequently models of what Mr. D. G. Rossetti once called "incompetence walking naked and unashamed" that it is particularly pleasant to say at the outset that Mr. Lascelles has done his work very faithfully, and in most cases elegantly, rendering the somewhat tame blank verse of Oehlenschläger with a fidelity that is still spontaneous enough to give the reader what is so rare in translated verse—a sense of genuine poetic pleasure. And in selecting *Hakon Jarl* for rendering into English he has chosen one of the most characteristic and powerful pieces in the Danish language. We have only one serious fault to find with him, and that is that he does not deign, by any notes or introduction, to give the reader the smallest inkling of the history of the piece, of its place in Danish literature, or of the position it holds in the development of the genius of its author. It may therefore not be undesirable, while recommending the reader warmly to Mr. Lascelles' translation, to supplement it with some critical and historical remarks.

Oehlenschläger, as is well known, was an offshoot of the German school of romanticism. It was Heinrich Steffens who led his mind, while he was yet a young student, into the new channel; and by his personal conversation, and by his brilliant lectures, trained the Danish poet into the full exercise of his magnificent powers. But Oehlenschläger had far too much originality to follow blindly any one school of writers. Indeed, there was much in the German romanticists that offended him at once. With the sickly eroticism of such books as *William Lovell* and *Lucinde* he was at enmity from the first; and there were elements of masculine sobriety in his intellect, however much they were wanting in his character, which preserved him from all the worst pit-falls of the long-haired young gentlemen who fell down on their knees before the "blue flower" that Tieck and Novalis set up. Besides, one of the prominent ideas that Oehlenschläger held always before him—namely, the desire of creating a national school of poetry—was one wholly unknown to the original romanticists; and it was his happy art of expressing the exact sentiments that went home to the heart of every Dane that gave him first of all his extraordinary success. *Hakon Jarl*, the first of his tragedies, was



written at the very apex of this Scandinavian enthusiasm. As he lived more abroad—as his weak and ductile nature became more and more moulded in the hands of Schleiermacher, Fichte, and Goethe in succession—he lost this peculiar independence and national originality; but it is the four tragedies in which he exhibits most of this—*Hakon Jarl*, *Palnatoke*, *Baldur hin Gode*, and *Staerkodder*—that are the four pillars which support his reputation most firmly.

It has been too rashly asserted that the whole revival of Scandinavian literature, headed by Oehlenschläger, was owing to the lectures and conversation of Steffens. In the first place, Johannes Ewald, who deserves honour, among many other reasons, for being one of the finest lyrists of Europe in the middle of the eighteenth century, was treating the old Northern mythology as subject-matter for poems half a century before Adam Oehlenschläger. Ewald, who was almost as elegant as, and certainly more fervid than, Thomas Gray, resembled his English contemporary in returning to the saga-literature of the early Scandinavians, and in his lyrical dramas of *Baldurs Död* and *Rolf Krage* prophesied distinctly of the coming national poetry. But his early death was followed by a long period of silence, and the horn that had for a moment been taken down and held to his wasted lips, remained unblown till Oehlenschläger came to fill the poetic heaven with its echoes. But, setting aside the initiative taken by Ewald, the careful student may discover a leaning towards national study at least three years before the arrival of Steffens. The latter began to lecture in 1803, but as early as 1800 we find the University of Copenhagen selecting this significant theme as the subject of a prize essay: "Would it be advantageous for the *belles lettres* of Scandinavia if the old Northern mythology were introduced and generally adopted instead of the Greek?" Among the youths who wrote on the subject appears the name of Adam Oehlenschläger, an unsuccessful candidate. So early had the seeds of future bias begun to spring in the poet's brain. When Steffens had appeared, and had with so much fervour and tact led Oehlenschläger into the new fields, the first effect on his mind was to erase the love of Scandinavian antiquity, and to direct his attention to modern life. *St. Hansaften Spil* was the first of his greater works, a poem which, as the Swedish critic Professor Ljunggren has acutely observed, is the production of a dreamer of the school of Tieck, who has just for the first time read Goethe's *Das Jahrmarktsfest zu Plundersweilern*. It was first in *Thors Reise til Jotunheim* (Thor's Journey to the Land of the Giants), and in his fine prose version of the *Volundarssaga* that he returned, after his romanticist conversion, to the early gods, and soon he threw the whole force of his poetical genius into the scale of what he called "the National, the Heroic, the Earnest," in opposition to the complete dreaminess of his first favourites in Germany. It was when this national feeling was at its height that *Hakon Jarl* was composed.

In August, 1805, weary directly of life apart from Steffens, who had been appointed

to a professorial chair in the University of Halle, Oehlenschläger left Copenhagen and took up his abode with his friend. We learn from his *Erindringer*, that the quiet and uneventful months in the town of Halle drove him to the expression of nostalgia in such poems as *Hjemvee*, "Home-sickness," which was written about this time, and to the special study of Scandinavian thought and history. Fortunately, he found in the University Library at Halle a copy of Schöningh's folio edition of Snorro Sturleson's *Heimskringla*. He began to read this book with as much enthusiasm as one reads a budget of lost letters from a dear dead friend, and he had scarcely emerged from the life of Harold Haarfager, when he was completely arrested by the Saga of Hakon Jarl. Already, in 1802, he had treated this story in a versified romance, but now he felt it demanded a nobler treatment. Steffens and he were in the habit of sitting in the same room, warmed by one stove. The former sat in a corner at the table, preparing a philosophical work; Oehlenschläger sat close to the window and wrote. Each time the one had finished a paragraph or the other a scene, it was read aloud to be criticised. So *Hakon Jarl* was composed in a space of six weeks.

The central idea in *Hakon Jarl* is obviously the contest between the old faith and the new, between the Aesir and Christ. Hakon is the type of the old race of heathen warriors, turbulent, lawless and lustful, filling the land with horror by their violence and rapine, but still inspiring respect by the muscular and masculine sanity of their view of life. Olaf, on the other hand, is the type of the new race of Christian Northmen, saintly and supple, ready to fight if needful, but readier to persuade and win, surrounded by a cloud of incense thrown from the censers of Latin-singing monks, and ready to build a church at every resting-place. He inspires veneration as the herald of peace and good-will to men; with him culture first becomes possible, but at the same time the robust heroism of the early race is weakened. It is needful to point out that the tragedy does not consist mainly in the fall of Hakon, but in the ruin of those gods whom he was the last to worship and defend. Hakon knows no doubt; though all his friends desert him, though all his gods are silent, he fights on to the last with the defiance of unreasoning faith. Olaf, on the contrary, is oppressed with scepticism, and needs the aid of signs and wonders to restore him to full confidence of belief. Consequently the scene in which Hakon, driven to extremity, offers up his little son Erling before the statue of Odin, so far from being hideous and cannibal, as some critics have foolishly said, is charged with deep religious feeling and a sympathetic appreciation of what such a character as Hakon's must have been. Accordingly this scene must rank among the most telling and most subtle in the drama. How the realism of this and other scenes must have startled audiences accustomed to Nordahl Brun's tragedies, and all the magnificent absurdities of the French court-style, it is almost beyond the power of the present generation to realise.

We hope that Mr. Lascelles will soon be called on for a new edition of his translation,

and that he will then take occasion to revise the versification. There are a great many blunders that have escaped the press-corrector, and too many slipshod lines like the following:

"Here love *did bid* me lay my sceptre down,  
And in the west did love give it me again."

which a moment's reflection would have altered to—

"'Twas here love bade me lay my sceptre down,  
And in the west love gave it me again."

Next time, perhaps, Mr. Lascelles will give us a version of *Staerkodder*. We promise to be grateful. EDMUND W. GOSSE.

*Letters from China and Japan.* By L. D. S. (London: H. S. King & Co., 1875.)

HOWEVER interesting these letters may have appeared to the relatives to whom they were originally addressed, we are afraid they will not, on the whole, be found equally attractive by the general reader; at the same time, we must not omit to state that they contain a few isolated passages which are worth reading. The writer herself, with considerable *naïveté*, tells us that if, while in China, she had "seriously contemplated the possibility of being induced to write a book," she would "certainly have taken more care in collecting materials to make it an interesting one." Be that as it may, on returning home she realised, as others have done before her, "how little is known by the world at large of daily life in the far East," and spurred on by "the oft-repeated question—'Why don't you write a book?'" she determined upon rushing into print.

Early in 1870 (the precise year is not given, but we are able to fix it from internal evidence) the writer went out to Hongkong to marry a gentleman who was employed under M. Giquel in the Chinese Arsenal near Foochow, and her experiences of China and the Chinese were, with but slight exceptions, confined to the Arsenal and its immediate neighbourhood, so that it is not very surprising that "small talk" plays so prominent a part in the volume before us.

The letters are forty-three in number, of which six are devoted to the inevitable recollections of the journey out to Hongkong, thirty to China, and seven to Japan. Of the first named batch nothing need be said, except that they are totally devoid of interest. The writer was married a few days after her arrival at Hongkong, and after the briefest of honeymoons proceeded with her husband to the Chinese Arsenal aforesaid, distant some twelve miles from Foochow. She gives a touching account of the warm reception they met with there, and afterwards describes her future home and its daily routine, as well as her first impressions of China and its inhabitants. Speaking of her husband's pupils at the arsenal, she notices a fact which must have appeared odd to her at the time—viz., that they had few games of their own; indeed, the only one she observed them playing was "with a kind of shuttlecock which they toss from one to the other, hitting it in a marvellous way with their feet, so that great activity and suppleness are necessary for the performance." L. D. S. evidently soon arrived

at a tolerably just appreciation of the matter-of-fact nature of the Chinese, for in alluding to the national liking for burying departed relatives and friends "in a dry situation and where there is a fine view," she thinks it "probable that, being a thrifty nation, they find the high-and-dry situations are less desirable for cultivation, and, therefore, bestow them all the more willingly on the dead." In a succeeding letter she gives in a few words a fair notion of the festival of Dragon Boats, and she also disabuses her friends of the idea that people in China are obliged to live on "puppy dogs and birds' nests." The Tientsin massacre is, of course, touched upon, and various observations show the great disappointment felt by the foreign residents in China at the easy manner in which the Chinese were let off, almost scot-free, for that scandalous outrage. One of the most interesting parts of the book is that which relates to the ceremonial observances consequent upon the death of the aged father of Shên Pao-chên, the Chinese head of the arsenal, an official who came into somewhat prominent notice last year in connexion with the Formosa difficulty, and who has recently, we believe, been appointed to the important posts of Governor-General at Nanking, and Southern Superintendent of Foreign Trade. In accordance with Chinese practice, Shên Pao-chên sent to the writer's husband, among others, the usual announcement of his father's death; this a friend translated for them, and it is certainly worth reading, though the translator falls into a curious error as to the title or style of the reign in which the deceased was born, for surely in the place of Kien-Wong we ought to read Kien-Lung. Further on, we have an amusing account of an annual dinner given by the same high official to the foreign *employés* at the Arsenal, at which the writer's husband was obliged to be present. The meal was long and tedious, consisting of thirty or forty courses, and lasting from three to four hours; "oddly enough," we are told in conclusion, "the crowning dish of the repast is a huge basin of plain boiled rice; it is said that this prevents any evil effects from excess either of eating or drinking—sobers you, in fact, and sends you away from table with clear intellects." *A propos* of a kind of thanksgiving service, held by the crew of a Chinese training ship in honour of her safe return from her first cruise, L. D. S. makes some remarks upon the theatrical part of the entertainment, and asserts rather rashly that in the temples of China "an altar occupies one side and a stage the other." That theatricals are often performed in the temples—chiefly, we imagine, because the Chinese have no permanent theatres—we are fully aware, but still we think that this assertion should have been made in a more qualified form. We have personally visited numerous temples in China, but we never once saw what L. D. S. here mentions.

The writer of these letters lived at the arsenal for nearly two years and a half, and before her departure she made some interesting excursions in the neighbourhood of Foochow. She and her husband next paid brief visits to Shanghai and Ningpo, after which the scene is shifted to Japan.

With regard to this part of the book, which is comprised in forty pages, we need not say much, for "L. D. S." frankly owns that "the glimpse given of Japan and its remarkably progressive inhabitants" is still more cursory than that of China, and that is saying a good deal. She spent some two months in the country, chiefly at Yokohama and Yedo, and seems to have made a tolerably good use of her time. One paragraph in the account of her visit to the temple of Asakusa, near Yedo, is worth quoting for the information it gives of the skill exhibited by the Japanese in gardening:—

"In the extensive garden and grounds which surround the temple, we saw most curious specimens of the national skill in training plants (some of them not more than one or two feet high) to assume the appearance of ancient trees. There were also some most grotesque wooden figures clothed in garments of chrysanthemum and placed in all sorts of ridiculous attitudes. One, for instance, represented a boy tumbling head over heels, the different parts of his dress being formed by the foliage and flowers of different colours; the trowsers brown or green, the coat yellow, and the waistcoat white."

We do not attempt any criticism of the grammar of these letters and other matters of detail, as we have no wish to be too severe in dealing with the harmless peculiarities of the author; but, in taking leave of the volume, we can assure our readers—to adapt the words of the preface—that they will only derive from it a very faint idea of the singular manners and customs of the ancient empires indicated in its title.

EDW. DUFFIELD JONES.

*The Works of Ben Jonson, with Notes Critical and Explanatory, and Biographical Memoir.* By W. Gifford, Esq. With Introduction and Appendices by Lieut.-Col. F. Cunningham. In nine volumes. (London: Bickers & Son, 1875.)

THIS new issue of Ben Jonson's works is, in all essential respects, a reprint of Gifford's well-known edition of 1816. It contains Gifford's life of Jonson, his notes and critical disquisitions, and adheres with one exception to the order and method of arrangement adopted by him. The exception just alluded to is not important, since it only relates to an interlude, parts of which, excerpted from the Newcastle MSS. in the British Museum, are printed by Gifford in a note to his ninth volume (page 19). Colonel Cunningham has not thought fit to print the interlude entire, though he adds some lines omitted by Gifford, and places the whole among the Miscellaneous Pieces (vol. ix. pp. 327-336). The conversations with William Drummond of Hawthornden and a few minor poems unknown to Gifford have been added, and each volume contains additional notes by Colonel Cunningham. That a reproduction of Gifford's edition, which is now a rare and valuable work, was a desideratum of the reading public, every student of the Elizabethan Drama will admit, though it may be questioned whether the Ben Jonson of the "Mermaid" series did not meet the demand. We are only sorry that, considering the splendid form in which it has been provided, the critical additions made by Colonel

Cunningham should contribute so little that is new or useful. To traverse once again the well-trodden field of Jonson's plays, and to glean where Gifford, working on a subject so congenial, had reaped, demanded far more scholarship than has been brought to bear upon the subject. The best way of making this objection clear will be to criticise the new notes added to one of Jonson's masterpieces; and for this purpose *Volpone* shall be selected. Colonel Cunningham's "Notes to the Fox" fill thirteen pages and a half of the third volume. To page 158 of that volume he has appended this remark:—

"Graved in obscurity] i.e. buried. So Marlowe:

'Joy graved in sense, like snow in water wastes;  
'Without preserve of virtue nothing lasts.'

"*Hero and Leander*, Sestiad, vol. iii."

Here the quotation is taken not from Marlowe but from Chapman, and to allude to *Sestiad*, vol. iii., of a short narrative poem, instead of to the third *Sestiad*, is surely unscholarlike. In the next note we read:

"Miscelline interludes.] Divers kinds of interludes. From 'miscelline ludes' of Suetonius."

The mistake of *ludes* for *ludi* is possibly a misprint. On page 184 the commentary runs thus:—

"*Forth* the resolved corners of his eyes.] *Resolved* is continually used for *dissolved*, &c."

What Colonel Cunningham thinks Jonson can have meant by *dissolved corners of eyes* I cannot guess; it is clear that Jonson was here using the verb in its ordinary Latin sense of to *relax* or *loosen*. On page 203 we find:

"They are most *lewd* impostors.] In a letter to the Earl of Newcastle (vol. i. p. cxxxviii.), Jonson writes of I. B. as the '*lewd* printer,' meaning idle and unpunctual; and Marlowe, in a curious passage, gives *lewdly* as the equivalent for Ovid's *turpiter*."

To the passage in question Gifford had already given the correct interpretation, *ignorant, unlearned*, which, indeed, was hardly needed by any one conversant with English. Colonel Cunningham's two instances add nothing, but tend to confuse the matter. When Jonson wrote the *lewd printer*, he probably meant the *ignorant, unlearned printer*; and when Marlowe translated Ovid's line (*Amores*, iii. 7, 45) he either misunderstood *turpiter* or intended *lewd* to have the force of *stupid* or *clownish*. On page 221 we find:

"*A third would have it a dog, a fourth an oil.*] The old way of spelling *oil* is *oyle*; can this be a misprint for *owle*? *Oil* seems unintelligible."

Why *oil* should be unintelligible, only Colonel Cunningham can tell us. The drift of the passage is that divers doctors have proposed various remedies for *Volpone*. One has recommended a cataplasm of spices, another a flayed ape, a third prefers a dog, a fourth an unguent. Skipping several pages, we come to the annotation on page 270:—

"*Why the callet.*] Both Todd and Nares reject the derivation given in Gifford's note, and consider it much more likely that the word came from the Kit Callet mentioned in the *Gipsies Metamorphosed*, vol. vii. p. 363."

It may be right to reject the derivation of *callet* given by Gifford; but Colonel Cunningham ought to have known that *callet*



is an old English word for a strumpet. Any English dictionary would have furnished him with examples from Skelton and Shakspeare, and have proved to him that Kit Calot means Kit the strumpet.

It is not worth while to pursue this process of criticism further; nor would it have been necessary, perhaps, to call attention to the blunders in the notes already quoted, if the rest had contained valuable matter. They do not. Superfluous and superficial information about Aretino, Tom Coryat, Mummia, and so forth; explanations drawn from Florio of common Italian words, like *sforzato*, *osteria*, and *canaglia*; gratuitous emendations—such as the suggestion that we should read *carelessly* or *shamefully* for *favourably* in a speech of Lady Politio Would-be on p. 231—add but little to the elucidation of any real difficulties that may be left in Jonson's text.

J. A. SYMONDS.

*The Library Atlas*; consisting of one hundred Maps of Modern, Historical, and Classical Geography, &c. (London and Glasgow: Collins, Sons, and Co., 1875.)

THIS useful atlas contains, in addition to the maps, a general introduction to geography; the descriptive letterpress of the modern maps is due to Dr. James Bryce; that of the historical maps to Dr. W. Collier, and the classical geography to Dr. Leonhard Schmitz. The English, of all people, ought to pay the most attention to geography, if it be true, as the authors state, that our colonial possessions embrace nearly one-third in area, and one-fourth in population, of the whole globe. Perhaps the Germans are still ahead of us in this as in some other matters; but we are at least endeavouring to hold our own. In the present atlas nearly half of the sixty modern maps are devoted to Great Britain and her dependencies, and if we look, for example, at the maps of Australia and New Zealand, and compare them with similar maps published only a few years ago, the comparison is very instructive. In the maps of Europe and America (except in one or two maps apparently not re-engraved) the railways are given by means of one thin line; while they have been hitherto marked by a thick line, with a still thicker fringe to represent the telegraphs, a method which often obscured the names of places. Fortunately it is now impossible to mark the numerous telegraph lines and the numerous modern roads in an ordinary atlas; but the railways can be, and are given. We therefore do not see the need of adding eight separate railway maps at the end of the atlas, as they are thus made superfluous. Compare, for instance, the railway map of England, No. 91, with the map of England, No. 9; the latter gives more names of places, and the railways are quite as well marked as in the special railway map. The modern fashion of dividing provinces by straight lines has an unpleasant effect on the eye as we look at the map: surely the French method of marking out the departments according to the watersheds and river valleys was a much more natural and beneficial one. New Zealand and Tasmania have suffered less from this cause than Australia or the United States; part of Western Aus-

tralia looks just like a chess-board. The names of places in this atlas are, in nearly all cases, very clear; look, for instance (to take a map which is interesting at the present moment), at the map of "Burma, the Shore States and regions adjacent," or at that of the German Empire—which of course has the new provinces marked—or at that of Denmark, where a small map of Iceland and another of the Faroe Islands may be due to Mr. Bryce's influence. There are copious indexes of the names of places, containing upwards of 50,000 references.

In the general introduction the aim of the authors has been "to present a full and clear account of the natural resources of the various countries, their climate, trade and manufactures, the state of their people, and the relations of the outward conditions of life to the wants of new settlers; and to give at the same time an educational value to the work by setting before the reader as lively a picture as possible of the physical aspect of each country." Something of the geology and of the natural history has been added, but physical geography has been but lightly touched on—this being reserved for a separate work. The treatise is, therefore, mainly confined to descriptive and political geography. We are not quite sure as to the value of some of the statistics given. Thus, when it is said that "in 1871 the assessment for poor rates in England was 6s. 11d. per annum per head of the population," the statement is of no importance unless we have the means of comparing it with previous assessments, which would show whether the rate is rising or falling. In itself the phrase "per head of the population" is valueless, for we have to deduct more than a million of paupers, who pay no rates: what would be important would be to know the number of actual rate-payers, and to divide them into classes and districts. The rates are falling in some parts of England at this moment, while in others they are rising. So again in the list of towns with upwards of 100,000 inhabitants. Manchester and Salford are rightly grouped together, notwithstanding the legal divisions that exist, but for the same reason Plymouth and Devonport should have been included, which really form only one city. The population of London is given as 3,883,092; while that of all Scotland is only 3,358,613, but Scotland returns sixty members to the House of Commons. Perhaps the fullest and best description is that given of America, and especially of British America and the United States, which is a small treatise in itself. Sixteen maps are added to illustrate historical geography, showing the state of England and of Europe in different centuries, from the time of the Roman Empire to the present day. The map of ancient France is better than that of the British Islands, but while the provinces once held by the English in France are marked, the limits between France and the Empire are not given, though it would have been easy to add them. The map of Germany in the Reformation epoch is very clear, except that the names Upper Rhine and Lower Rhine are somehow crossed, while the name of the Palatinate is omitted. In the letterpress attached to this part it must have been

difficult to know what to include and what to omit, and probably there would be no general agreement on such a point. In p. 24 of the first part the statement that Innocent II. handed over Ireland to Henry II. in 1132 must be a slip.

Next comes the classical geography, which is, of course, on rather a small scale, but Dr. Schmitz's introduction is carefully written, and makes up to some extent for the fewness of the maps; if the railway maps had been dispensed with, more space might have been given to the ancient world. Two star maps are added, giving the northern and southern constellations, and two illustrative of astronomy. Taken as a whole, the atlas is very handy and useful. C. W. BOASE.

#### ITALY IN THE MIDDLE AGES.

*Forschungen zur Reichs- und Rechtsgeschichte Italiens*, von Dr. Julius Ficker. 4 Bde. (Innsbruck: Wagner, 1868-74.)

(First Notice.)

THE author of the work before us, who is Professor of the History of Law in a Tyrolean University, has undertaken a radical investigation into the constitutional, administrative, and legal position of the Imperial power in Italy, and its influence upon Italian affairs. He has girded himself by degrees to his great task. His studies on the history of the Emperor Lewis of Bavaria, 1314-47, led him to consider the origin of the Electoral College, and to this we are indebted for his work, *Vom Reichsfürstentum* (vol. i. 1861). He was thus led to the study of the judicial institutions of the Empire, and discovered it to be necessary to conduct a closer investigation into their condition in Italy in the thirteenth and fourteenth centuries, and even earlier. Hence the publication of the present work, which has interrupted the progress of the other, and which far exceeds it in the largeness of its subject. This work indeed is not, strictly speaking, a connected constitutional history of Italy under the Empire. The author explains that such was not his design, although he at one time contemplated a work of the kind, at least from the times of the Lombards to the end of the Hohenstaufen dynasty. Instead of giving us the results of his enquiry, he has given us the enquiry itself, and has left to others the task of writing a constitutional history. The author thinks it would be impossible to combine such a work with the necessary investigation and the collection of documentary materials. We do not coincide with this opinion. Had the author followed the chronological method throughout, as he does at the end of his book, instead of tracing the history of the single dignities or law-courts, he would have given us the historical development of the constitution in its various parts, together with the successive institutions and the metamorphoses they underwent. He would thus have succeeded in furnishing us with an organic and coherent historical survey of their course, instead of, as at present, being often compelled to go back over the same ground.

The relations between Italy and the North

varied greatly at different times and in different regions of the Peninsula, a circumstance which exerted great influence both upon politics and constitutional law. The constitutional starting-point is the Lombard kingdom. But the contrasts which pervade its whole subsequent development stood out from the first in the clearest distinctness. While the northern regions and those bordering on the Mediterranean as far as the south of Tuscany formed a closely united whole, many local elements were at work in both the southern dukedoms, in Spoleto and especially in Benevento, and in the latter dukedom they were mingled with Byzantine institutions, the result being that here an altogether special form of development came into existence, all the more because until the Hohenstaufen succession in the southern kingdom neither Frank nor German rule was ever firmly established. On the other hand, many Roman, and therefore national customs remained in vogue in the regions of Central Italy lying on the northern slope of the Apennines which afterwards formed the Romagna, as well as in Rome itself and its territory. Both in the Lombard and Roman districts the Frankish rule necessarily wrought great changes, as they were formed by Charles the Great into one powerful united state, which, although it derived its name from Rome, found its motive power elsewhere. But the old national traditions were still influential, and the local isolation of the peninsula, the constitution of the subdued but not destroyed Lombard kingdom, the continuance of the old law, all these exerted an influence which prevented the subsequent development here from taking the same course as in other parts of the Empire, especially as under the later Carolingians the crown of Italy was often entirely distinct from that of the northern regions.

An independent development was rendered the more possible in Italy during the strictly German period which dates from the Saxon emperors, by the fact that the Germans never sought to introduce their own political and judicial arrangements as the Franks had done, but, on the contrary, even when the highest political, administrative, and ecclesiastical offices were for the most part held by Germans, the national forms predominated in the administration. The revival of the study of Roman law which was due to its organic unity and universal applicability, as well as the sway exercised by the Italian ecclesiastical law over all Christendom, smoothed any differences. No doubt a time came subsequently in which the German Empire appeared in a very different aspect—the time when the communes acquired an independent existence which stood in the way of centralisation. Frederick I. desired to make a radical change in the imperial authority, independently of the arrangements of Germany, and his grandson of the same name in his still more radical measures took for his starting point the constitution of his hereditary Sicilian dominions, which had nothing in common with Germany. In the course of events, therefore, Germany received more from Italy than she imparted. The idea of the Roman Empire, too, increasingly preponderated over

that of the German kingdom north of the Alps. Germans went to Italy to fill the offices of the Empire, but they adapted themselves to the state of matters in that country, on which, in fact, they founded their mode of procedure.

The account of the judicial institutions with which the work commences treats first of the various modes of placing persons under the ban, as developed under German influence upon Italian legal systems; and of the effect of the ban of the Empire or of a city upon person and property. Next it deals with the old jurisdictions of the counts and margraves, and with the various persons or corporations to whom the exercise of the jurisdictions belonged, especially the power of the secular feudal counts, that of the bishops and of the towns under their various officials, as podestas or consuls, and with the different positions of the Margraves in various parts of the country. The second part treats of the imperial judicature and its institutions, especially of the High Court's right of hearing appeals reserved to the king, who acted either alone or with the concurrence of the ordinary judges. This was the Supreme Court, presided over either by the king himself or by his representatives. The presidents were (after the king, who might exercise a real or nominal presidency) the Count Palatine, with his substitutes or "royal legates" (*missi dominici*), the chancellor of Italy, the queen, and the vicar of the Court (*Domini Imperatoris vicarius ad justitias in Italia faciendas*), an office usually held by a bishop, because it required a knowledge of canon law. The Count Palatine, the highest temporal official in Germany, exercised his office in Italy only up to the time of the Emperor Henry II., 1014-27, while the presidency of the chancellor appears not to have occurred later than the end of the eleventh century; as queen presidents we find, 1117, 1118, Matilda, wife of Henry V.; and 1136, 1137, Richenza, wife of Lothar III. The vicar of the Court under Frederick I. became, as the Emperor's delegate, the highest official of the Empire, whose duties corresponded to those of the Count Palatine. The Grand High Justiciary (*magister justitiarum magnæ curiæ*) was, properly speaking, supreme judge of the kingdom of Sicily, yet under Frederick II. he encroached considerably on Italian jurisdiction.

By the side of the Emperor's High Court of Appeal was the Court of the Empire, which was presided over by officials who were often changed in the course of centuries—royal legates occasionally, or nuntios, delegates, permanent judges of appeal, counts palatine, lastly, legates general. The last-named formed the real centres of authority in Italy during the Hohenstaufen period until the second half of the reign of Frederick II., at first as extraordinary, afterwards as permanent representatives of the Emperor in his absence. They were for the most part either the German chancellors of the Empire, or distinguished bishops who were entrusted with the management of political affairs. Thus, in the time of Frederick I. the office was held by the celebrated Archbishops of Cologne and Mainz, Reinald

von Dassel and Christian von Buch, who wielded the sword as well as the crozier. Under Frederick II., Italy was divided at first into two, then into three, districts of legation; but as early as 1239 the Emperor's son, King Enzo of Sardinia, appears as legate for all Italy (*legatus totius Italie de latere nostro*). From the power of the general legates, according to the original conception, the authority of the "Provincial officers" was derived. Their history is intimately associated with that of the territorial divisions, and many of them, especially in the time of Henry VI. and Frederick II., acquired an historical name, as the Dukes of Spoleto, the Margraves of Ancona, &c. In those days of fierce contests, which hardly ceased from the time of Henry VI. until the fall of the Hohenstaufen, popular feeling was strongly adverse to the representatives of the Empire, even when they were Italians, because they were connected in the closest manner with the administration and government.

In the later years of Frederick II. the Provincial administration underwent a complete change, so that it no longer derived its authority from Legates General, but was held directly from the Emperor. Not only were the leading principles of the Sicilian administration adopted in a great measure, but Italy was filled with Sicilian officials. The successes achieved by the Emperor after 1230 in Upper Italy, which enabled him to restrain that development of civic liberties which had been growing rapidly since the peace of Constance in 1183, furnished him also with the means of effecting the change which was accomplished in the years 1237-9. The whole kingdom of Italy was partitioned out into districts under vicars-general or captains-general, the greater number of whom were, as above mentioned, Frederick's Sicilian subjects, who were held in greater dependence upon him by being frequently shifted from one place to another. Were it not that the great struggle which broke the power of Frederick in the middle of this century also overturned his whole political system, Italy would have been transformed into a centralised kingdom, while in Germany the territorial power of the princes, and in consequence the division of the Empire, was making great strides. The opposition of the Church, which must have been stifled by a prince who could have ruled Lombardy in the same way as Sicily was ruled, found a strong ally in the aversion felt by the Italians from the system of government alike for its sternness and for the nature of its fiscal arrangements, although in the case of the towns, and especially in those of Lombardy, the old attachment to civic independence was weakened, and its vigour was unnerved by faction.

A. DE REUMONT.

#### CURRENT THEOLOGY.

*Modern Doubt and Christian Belief. A Series of Apologetic Lectures addressed to Earnest Seekers after Truth.* By Theodore Christlieb, D.D., University Preacher and Professor of Theology at Bonn. Translated, with the author's sanction, chiefly by the Rev. H. U. Weitbrecht. (Edinburgh: T. & T. Clark.) English readers will find in these lectures an intelligible and very fairly candid account of the present state of re-



ligious opinion in Germany, both among the theological and antitheological learned, and in lay society at large. The writer's own arguments take their tone from the fact that the general public is indifferent, if not hostile, that irreligion is fashionable, and that the profession of belief in the specific doctrines of Christianity is popularly associated with the idea of unreasoning, uncritical antagonism to all the conclusions of modern science, and all the results of modern culture. The work of apologists in such a state of society is comparatively easy, and though Dr. Christlieb is far from being as brilliantly eloquent as the author of the essay *Sur l'Indifférence en Matière de Religion*, he uses the same kind of arguments with some effect against the half-educated, whose unbelief is itself taken on faith from writers like Strauss and Büchner. But in discussing "the breach between Christianity and modern culture," and the possibility of its being filled up, he hardly seems to allow sufficiently for the difficulty of finding a common ground upon which the opposite parties might agree as starting point. His argument that Christianity is compatible with the highest culture requires to be preceded by a demonstration of the truth of Christian dogma, because, from his opponents' point of view, Christianity is just so far incompatible with the conclusions of science as any other large system of mistaken belief, the ground of their opposition being that the belief is mistaken. In the same way the writer assumes what he undertakes to prove when he appeals to modern history to show the advantages, material and spiritual, possessed by Christian over non-Christian populations, because the rationalists he is attacking would have no hesitation in replying that the religion of modern Europe, in so far as it is superior to other religions, is so in virtue of the general causes at work to make modern civilisation an improvement upon ancient, that the degree of moral and intellectual refinement of which a people is capable at any time determines the spirituality of its religious faith, and that though the details of its creed react upon the general culture, they are not the ultimate cause of its development. A good deal of the volume is devoted to attempts at reminding unbelievers of the grounds on which revealed religion has been formerly defended by respected thinkers, and at reminding the faithful of the grounds on which atheism, materialism, and pantheism have been rejected; there is little originality in this part of the work, or in the writer's theory of miracles as necessary acts of divine power, restoring the natural order of the universe in cases where it would, without miracle, have been impaired or disturbed by the fallen nature of man. On the other hand, in the lengthy discussions of the works of Schenkel, Strauss, Renan, Baur, and such moderate rationalisers of Scripture narrative as Keim, the author succeeds at any rate in showing that orthodox theologians have no monopoly of the imaginative temper that concludes, because something *might* happen, it certainly did, if the hypothesis under consideration requires that it should.

*The Spiritual Conflict and Conquest.* By D. Juan de Castaniza, O.S.B. Edited, with preface and notes, by Canon Vaughan, O.S.B. (Burns, Oates & Co.) Canon Vaughan has raised a curious question of literary history in a singularly inconvenient form. The *Spiritual Combat* is the most successful and useful of handbooks of piety produced by the counter-reformation, as the *Imitatio Christi* is the most successful handbook of mediæval piety, and though the *Imitatio* is a classic, and the *Spiritual Combat* is not, it is remarkable that the authorship of each is doubtful. The *Spiritual Combat* is generally assigned to Lorenzo Scupoli, an Italian Theatine, and the first twenty-four chapters were published in the name of that order in 1589. In 1598 a comparatively complete translation of the work into English appeared at Venice, and apparently in this, and certainly in the later editions in Latin and English which

were circulated in England, it was claimed for Castaniza, an eminent Benedictine preacher, at one time attached to the Spanish Court, who died at Salamanca in 1599. The date of the original Spanish edition of the *Spiritual Conflict*, which appeared without the *Spiritual Conquest*, might, most likely would, be decisive, but Canon Vaughan failed to ascertain it. Consequently, his theory that Castaniza is the original author of the work, and that the Theatines enlarged it, rests on the fact that Yepes, a contemporary and friend of Castaniza, assigns the work to him, and that in the Spanish Netherlands it was attributed to a Spaniard, while the common theory rests mainly on the fact that St. Francis de Sales got the book from Scupoli; and that in 1659 the Pope, who beatified St. Francis, gave Scupoli the credit of the book. The British Museum has no Italian copy of Scupoli, and no Spanish copy of Castaniza, which is rather a pity, as a comparison of the early editions might throw some light on the matter. There is one point which we are surprised that Canon Vaughan has not noticed; the author of the *Spiritual Combat* (p. 93, English edition of 1846) warns his reader against setting apart the days of the week for the practice of special virtues. Now the second treatise of the *Spiritual Conquest*, of which Castaniza is certainly the author, is arranged on this plan which the author of the *Spiritual Combat* deprecates. *A priori*, the tone of the *Spiritual Combat*, with its cheerful independence of routine, might seem more likely to result from the experience of a congregation of missionary priests than from that of a single preacher of a contemplative order. Another presumption may be drawn from the fact that there is more spontaneity and fervour in the *Spiritual Combat*, and something like formality in the arrangement of the *Spiritual Conquest*, which consists of five treatises, on the ambushes of the enemy, of the use of our spiritual weapons, on the seven degrees of perfection, on the seven degrees of Divine Love, on the choicest maxims of mystical divinity. All these interesting subjects are treated clearly, solidly, deeply, and comfortably—perhaps too comfortably, almost egotistically. The reader, who starts with a sufficient dose of sober enthusiasm, is methodically conducted to the heights of contemplation by a road that is smooth, though steep. The writer seems to be in love with loving rather than the Beloved; and self-forgetfulness, which is preached assiduously, seems to be valued rather as a means to the final peace. It would be much harder to distinguish the goal of Castaniza's mysticism than the goal of the mysticism of the great Spanish Carmelites from the goal of Spinoza's philosophy; and, at the same time, the great Spanish Carmelites and Spinoza have more literary and psychological interest. It should be added that Canon Vaughan has illustrated both parts with copious quotations from other ascetical writers, especially English Benedictines of the seventeenth century, who, to judge by his extracts, deserve to be better known.

*The New Koran.* Second Edition. (Whitfield.) The second edition of this *bizarre* work, which the preface assigns to "a poet from the plough," is free from most of the grammatical blemishes traceable to a corrupt following of the Authorised Version which abounded in the first, and as the writer's success hitherto has been so encouraging, it may be worth while to call his attention, in view of a third edition, to the chief remaining incorrectness, an unintelligent use of "neither." The substance of the book deserves more attention from the intelligent public than it is likely to receive, as the writer is beginning, not without success, to claim the allegiance of the unintelligent, and anybody who is not repelled by prolixity and an immense mass of dull conceit will be rewarded by some new light as to the kind of religion we shall have if ever the time arrives to which so many look forward with hope, when the religious instincts of ordinary humanity will

be free to develop and assert themselves. The author has quite as much earnestness, both moral and religious, as we can expect—as much, say, as an average Methodist preacher—and he has a strong grasp on some of the permanent conditions of life: for instance, he understands the necessity of subordination so well that he imagines the French Revolution was a failure because it seems to have made subordination difficult, and misunderstands one of its main lessons, the immense material advantage which the majority of a nation may derive from looting the minority. The framework of the book is as follows. The first book, "Of Labours," treats of how Jaido Morata, a mongrel Jew, prepared himself by a long course of cosmopolitan trade and travel for the work of founding industrial colonies in "Galilee of the Gospels." The second book, of "Questions," treats of the controversies he had to deal with in his mission. The third, of "Counsels," contains more authoritative and abstract exposition. The fourth, of "Duties," consists of exhortations to the different classes of modern society. The writer's God is immanent in the universe, but the writer thinks he is not a pantheist, apparently because he recognises the distinction of good and evil, as though we should say that a man who held God was the *soul* of the world was a pantheist, and a man who held God was the *health* of the world, not. His theory of immortality is "the body to the tomb, the spirit to the womb." He thinks death as necessary to the soul as sleep to the body; it ought to be as pleasant. His Utopia is altruistic industrialism, which he expects to command the desires of all men by its own beauty, with no extrinsic motives: he is too much of an optimist to explain why we have desires which have to be repressed. Jaido Morata is an "Antichrist," and criticises his Rival with the clear-sightedness of hatred: he says His religion is only fit for monks and martyrs, and opines that His miracles, including the Resurrection, were got up for Him by a party in the Sanhedrim who wanted to establish communism—a more articulate Christology than most infidels put forward. Altogether the *New Koran* is a book to make one curse the memory of Locke, or whoever first set vulgar people weighing evidence: however, it ought to be read.

*King's Weigh-House Chapel Sermons, 1829-1869.* By T. Binney, LL.D. Second Series. Edited by Henry Allon, D.D. (Macmillan.) Dr. Binney is known to have been a really powerful and influential preacher; but the power of his sermons was of that kind which evaporates in print; if it was not a mistake to publish them, few will care to read them except those in whom, having heard them, they may serve to revive old emotions. Dr. Binney deprecated the publication of a posthumous biography by his friends: but as his personality is of more interest than his literary remains, we may thank Dr. Allon for having thought it consistent with fidelity to his wishes to present us with a "biographical and critical sketch."

*Cambridge Sermons.* By the Rev. E. A. Abbott, D.D. (Macmillan.) It is hardly unfair to Dr. Abbott to call him a disciple, and something less than a successor, of Professor Maurice. There is no doubt less of Maurice's peculiar intellectual mannerism; but what in the founder of the school was original and suggestive is hackneyed, not to say *arrière*, when we meet it, even in an improved form, from the disciple's mouth. No doubt there is in all the sermons, especially the last, preached in Westminster Abbey in 1869, much good sense and more moral earnestness and courageous plain-speaking: but the first quality at least is in part neutralised by the tendency (constantly as the author warns himself against it) to identify liberality of spirit with liberalism in opinion.

*Christ and the People.* Sermons by Thomas Hancock. (Daldy, Isbister & Co.) It is the practical protest against this confusion that gives its interest to Mr. Hancock's less scholarly but

not less courageous volume. His theology is of the strictest Anglo-Catholic orthodoxy; but his protest against the aristocratic traditions of Anglicanism, his zeal for subordinating all minor matters to the restoration of the national character of the Church, his freedom, moreover (which appears even in the omission of "Rev." on his title-page), from what political writers mean by the sacerdotal spirit, are such as all liberal theologians will admire, and are things which many have been too apt to assume to be their own exclusively. Mr. Hancock may not be a man able to save the Church if it is falling, either as a spiritual or a national institution, but he at least will be free from all responsibility if it falls.

*Sermons by the late Rev. W. H. Brookfield.* With a Biographical Notice by Lord Lyttelton. (Smith, Elder & Co.) Mr. Brookfield died only last year, but gives the impression of having practically belonged to an earlier generation. A man of amiable and admirable character, with much good sense and brilliant conversational talent, he passed for a thoughtful preacher; reading his sermons now, he seems a good and tasteful but ordinary one.

*Short Sermons on the Psalms.* By W. J. Stracey, M.A., Rector of Oxhead. (Rivingtons.) Mr. Stracey has the good sense to endeavour, and the candour to tell us he endeavours, "to select carefully the text; for the poor and children will often take home, remember, and think of the text, when they remember not a word of what follows." He has also such simplicity as not to ask whether it is worth while to preach sermons on these terms, and such conscientiousness that the knowledge of the terms does not make him careless in composing his sermons.

*Early Counsels; Sermons Preached in the Chapel of the College of St. Paul, Stony Stratford.* By the Rev. W. M. Hatch, sometime Warden. (J. T. Hayes.) Mr. Hatch preaches well the manly Christian morality which, since Arnold, has been the legitimate boast of English public schools. He scarcely preaches it the better that he feels bound in conscience to engraft on the Arnoldian *ἦθος* high sacramental doctrine, and a little devotional aestheticism.

*Rugby Sermons.* By Henry Hayman, D.D. (Henry S. King & Co.) Dr. Hayman, in his reaction from the Arnoldian theology, has failed to give his school sermons any distinctive character at all.

*Christian Belief and Life.* By Andrew P. Peabody, D.D., LL.D., Professor of Christian Morals in Harvard University. (Boston: Roberts Brothers; Sampson Low & Co.) Professor Peabody's Harvard sermons have an interest to the English reader, as representative of a type of theology so little known here as conservative, one may almost say orthodox, Unitarianism, and good churchmanship in "the Church of Socinus." In other respects, the sermons are not remarkable: they have good sense and a high moral tone, but no eloquence or speculative power.

*The Soul's Way to God, and other Sermons, preached in Liverpool.* By Charles Beard, B.A. (Williams & Norgate.) Mr. Beard's sermons are of a higher type: less divorced, as is natural, from the main course of liberal criticism and speculation of which everybody has some experience or consciousness, they will serve to show, far better than the doctrinal reaction of America, how far the moral and spiritual energy of Christianity can be preserved without the doctrine which is, to most Christians in our time and country, its intellectual basis. The book should be read for instruction and, if the reader chooses, for devotion: it is impossible to criticise it further. EDITOR.

## NOTES AND NEWS.

LORD WILLIAM LENNOX has written, and Messrs. Hurst and Blackett will shortly publish, a work entitled *Celebrities I have known; with Episodes Political, Social, Sporting and Theatrical*.

DR. HUNTER, the author of *Annals of Rural Bengal*, &c., is now engaged, on behalf of the Indian Government, in compiling a statistical survey of the whole of India. This project was first recommended by the old Court of Directors so long ago as 1807; but, despite the labours of many individual men, no satisfactory work has been yet produced. The plan of the present undertaking is that each separate province of our Indian Empire should be entrusted to a provincial editor, uniformity of execution being secured by the general superintendence vested in Dr. Hunter, as Director-General of Statistics to the Government of India. The province of Bengal has been reserved by Dr. Hunter as his own especial task. It contains no less than fifty-nine districts, each of which will be treated in a separate statistical account. A very considerable number of volumes will necessarily be required for so large a work; but it is intended that the whole shall be completed by the end of 1876. At the present time five volumes have received the final approval of the Bengal Government, and will probably be published before the close of the present year. They will comprise fifteen districts, containing a population of twenty-one million souls.

WE are promised a narrative of a stirring period by Charles Loftus, formerly of the Royal Navy, and late of the Coldstream Guards, entitled *My Youth, by Sea and Land, from 1809 to 1816*. Messrs. Hurst and Blackett are the publishers.

AMONG forthcoming books of travel, we notice *Notes of Travel in South Africa*, by C. J. Anderson, author of *Lake N'gami*, edited by L. Lloyd; and *Pearls of the Pacific*, by J. W. Boddam Whetham, whose *Western Wanderings* will be familiar to many of our readers. Both will be published by Messrs. Hurst and Blackett. Messrs. Longmans' announcements in this branch of literature include *Shooting and Climbing in the Tyrol*, by W. A. B. Grohmann; *The Frosty Caucasus*, by F. C. Grove; *The Indian Alps*, by a Lady Pioneer; and *A Journey of a Thousand Miles through Egypt and Nubia to the Second Cataract of the Nile*, by Amelia B. Edwards.

UNDER the title of *My Circular Notes*, Mr. J. F. Campbell is going to publish in the autumn, with Messrs. Macmillan and Co., an account of a journey round the world, not altogether along the beaten track. The notes are full of lifelike description and vigorous narrative, and contain much that is fresh both of scientific and general information. The book will be fully illustrated with sketches from the pen of the talented author.

MESSRS. CHATTO AND WINDUS have in preparation for publication in October, uniform with the *Poetical and Dramatic Works of Dr. Westland Marston*, Mr. W. S. Gilbert's *Dramas*, in which will be included his most popular pieces, "Pygmalion," "Charity," "The Wicked World," "Palace of Truth," "The Princess," and others.

PROFESSOR BELL's edition of White's *Selborne*, to be published by Mr. Van Voorst, is nearly ready for the press. It will contain, in addition to the notes on the original work, a chapter communicated by Lord Selborne on the Roman coins and other antiquities found on his lordship's estate in the parish; an account of the Geology of the district by Mr. Curtis, of Alton; a list of the most noteworthy plants found in the neighbourhood; a memoir of the author by the editor; a large number of letters from Gilbert White to his friends; the correspondence of his brother with Linnaeus; one of his sermons; and a specimen of his Garden Kalendar.

A FOURTH and concluding volume of Professor Max Müller's *Chips from a German Workshop*,

containing essays chiefly on the Science of Language, will be issued immediately by Messrs. Longmans and Co., who are also preparing for publication a work on *The Seventh Great Oriental Monarchy*, by Canon Rawlinson.

THE same publishers have in preparation *Philosophy without Assumptions*, by the Rev. T. P. Kirkman; *Religion and Science*, by the Rev. Stanley T. Gibson; and a translation of the late Professor Ewald's *Antiquities of Israel*, by H. S. Solly.

MESSRS. HURST AND BLACKETT's new novels include *Diane*, by Katharine S. Macquoid, and *The Squire's Legacy*, by Mary Cecil Hay.

MESSRS. PARKER AND Co. announce for publication *A Trip up the Volga to the Fair of Nishni-Novgorod*, by Mr. Munro Butler Johnston, M.P., and a volume of unpublished Sermons by the late Bishop Wilberforce. The lectures delivered in America in 1874 by the late Canon Kingsley will likewise be published shortly by Messrs. Longmans.

THE third volume of Mr. Blanchard Jerrold's *Life of Napoleon III.* is in the press.

MESSRS. PARKER AND Co. will issue during the coming season *The First Prayer-book of Edward VI.*, showing at one view the results of the various revisions from 1549 to 1662.

WE are glad to hear that a translation is being prepared for publication by Messrs. Bagster of M. François Lenormant's work on *Ancient Chaldean Magic and Astrology*, recently reviewed in these columns.

AMONG Messrs. Parker's announcements are:—*The Remains of the late A. W. Haddon*, edited by the Bishop of Brechin; a volume of Sermons for Advent and another for Christmas, by the late Rev. John Keble; and new editions of *The Annals of England*, *A Concise Glossary of Architecture*, Dr. Irons' *Bampton Lectures*, and *Daily Steps towards Heaven*.

DR. W. DE GRAY BIRCH has in the press a work on the History, Art, and Palaeography of the Utrecht Psalter. It will be published shortly by Messrs. Bagster and Sons.

MR. W. STIGAND's work on *The Life, Work, and Opinions of Heinrich Heine* will be published next month by Messrs. Longmans and Co.

MESSRS. BAGSTER's list of new publications includes: *The Scriptures Arranged in the Order of Time as Written*, by the Rev. H. P. Linton; *The Chronicle of Man*, by F. M. Fearnley, with a Preface by Andrew Jukes; *Thoughts on the Book of Job*, by R. F. Hutchinson; and *Hidden Lessons from the Verbal Repetitions and Varieties of the New Testament*, by J. F. B. Tinling.

THE second volume of the English translation of Comte's *System of Positive Polity*, containing the *Social Statics*, translated by Frederick Harrison, will appear in a few days. Vol. III., the *Social Dynamics*, translated by Professor Beesley, is in the press; and the final volume, the *Synthesis of the Future of Mankind*, translated by Richard Congreve, with an Appendix containing the author's Minor Treatises, translated by H. Dix Hut-ton, will appear in the spring.

A TRANSLATION of the Marchese Gino Capponi's *History of Florence*, by Sarah Frances Alleyne, is announced for publication by Messrs. Longmans.

MR. JAMES GREENWOOD's new volume, entitled *Low Life Deep: an Account of the Strange Fish to be found there*, will shortly be issued by Messrs. Chatto and Windus. It will be illustrated in tint by Mr. Alfred Concanen, and will contain the story of the Dog and Dwarf fight, "retold with much additional and confirmatory evidence."

MR. HORACE B. WOODWARD has in preparation, to be published by Messrs. Longmans and Co., an *Epitome of the Geology of England and Wales*.

MESSRS. ROUTLEDGE are about to publish *The Adventures of Captain Hatteras* and *The Field of*



*Ice*, by Jules Verne. Each will contain a large number of illustrations by Riou.

MR. WILLIAM HECTOR, Sheriff-Clerk of Renfrewshire, is editing for Messrs. J. and J. Cook, of Paisley, a series of selections from the Judicial Records of his county, ranging from the sixteenth to the beginning of the nineteenth century. These Records contain much information illustrative of the local history of Renfrewshire; the administration of the laws in its civil and criminal courts; the manners and customs of the people; the value of land, rents and prices, &c. The volume seems especially likely to throw much light on the social life and "humours" of a Scotch town from 1680 downwards.

THE *Manchester Guardian* announces that the Chetham Society will soon issue a volume of *Miscellanies*, including the "Easter Rolls of the parish of Whalley in the sixth and seventh years of Edward VI."; "Letters on the Claims of the College of Arms in Lancashire in the time of James I., by Leonard Smethley and Randle Holme, deputy-heralds;" "Description of the State, Civil and Ecclesiastical, of the County of Lancaster, about the year 1590;" and the "Visitation of the Diocese of Chester by the Archbishop of York in 1590." The volume is edited by Canon Raine. The Society has also in preparation *The First Visitation of Lancashire*, and *The Townley Inquisitions*, edited by Mr. William Langton.

A PORTRAIT of Mr. James Crossley, by Mr. J. H. Walker, has just been placed in the reading-room of the Chetham Library at Manchester.

SIR JOHN MACLEAN is preparing for publication by subscription *Registrum Munimentorum Prioratus Launcestonensis*, being a collection of charters and other instruments relating to the possessions of the Priory of Launceston, in the county of Cornwall, extending from the Conquest to the reign of Henry VII., with an historical introduction. The materials are taken from the archives at Lambeth Palace. The work will be in quarto, and a limited number only will be printed at the price of a guinea and a half.

MESSRS. BLACKIE AND SON will publish shortly, under the title of *A Trip to Music Land*, a fairy-tale forming an allegorical and pictorial exposition of the elements of music, by Miss Emma L. Shedlock. The work will be illustrated with designs by Mr. J. King James.

MR. JAMES GRANT WILSON has prepared, for publication by Messrs. Blackie and Son, a work on *The Poets and Poetry of Scotland*, from the earliest to the present time, comprising characteristic selections from the works of the more noteworthy Scottish poets, with biographical and critical notices, and illustrated by portraits engraved on steel. The first volume, which will appear shortly, begins with Thomas the Rhymer, 1226, and ends with Richard Gall, 1776.

A NEW edition of Dr. F. A. Pouchet's work on *The Universe: or the Infinitely Great and the Infinitely Little*, is in preparation by the same publishers.

AMONG Messrs. Churchill's new works for the forthcoming season we may mention *Clinical Studies*, by Sir John Rose Cormack; *The Student's Guide to Dental Anatomy and Surgery*, by H. E. Sewill; *Medicinal Plants*, being figures, with accompanying botanical descriptions, and an account of the properties and uses of the principal plants in medicine, by Robert Bentley and Henry Trimen; *On the Localisation of Movements in the Brain*, by J. Hughlings-Jackson; *A Guide to the Microscopical Examination of Drinking-Water*, by J. D. Macdonald; *Outlines of Animal Physiology*, by W. H. Allchin; *The Student's Guide to Human Osteology*, by W. Warwick Wagstaffe; &c.

THE "Literaturblatt" of the *Neue Freie Presse* mentions the appearance of a tragedy by Heinrich Kruse named *Brutus*, which may be regarded as

an imitation of Shakspeare's *Julius Caesar*, or as a work drawn from the same source as that to which the English dramatist was indebted—namely, *Plutarch's Lives*—according to the disposition of the critic. The work appears to possess great merit, though the comparison it provokes is, of course, trying.

WE neglected to notice at the time the death of one of the most active Swedish authors of our generation. Johan Gabriel Carlén, who died on the 6th of last July, was a favourable specimen of a class of literary men in which Sweden has been prolific. Poet, critic, editor, connoisseur and collector, Carlén was a man whose life was entirely steeped in an atmosphere of fine art, but whose creations, interesting as they were, hardly seemed worthy of a brain so learned and practised in good taste as their author's. He was born at Hasslekärr in 1814, and was educated for the law. The success of his "Pieces in Verse," published in 1838, induced him, however, to abandon himself to literature. He brought out afterwards several volumes of poems, a series of novelettes entitled "Romances of Swedish Country Life," various juridical works, and the best existing editions of the works of Bellman, Wadman, and Fru Lenngren. In 1841 he married the eminent novelist Emilie Flygare. He leaves behind him a rich collection of pictures and antiques.

THE Provençal poet Mistral, author of *Mireio*, will shortly publish a volume of poems entitled *Les sabots d'or*.

WE regret to have to announce the death of Professor Heinrich Rückert, of Breslau. His health had been failing for some time, and an inflammation of the lungs cut short his active and useful life. Professor Rückert—who was the son of the poet Friedrich Rückert—greatly distinguished himself as an historian, and, while the learned world loses in him one of its worthiest members, the national and liberal cause of Germany is deprived by his death of a most enlightened and undaunted champion.

WE are glad to hear that the Ladies' College at Melbourne, Victoria, over which Professor C. H. Pearson presides, has succeeded beyond the expectations of its promoters. It has 120 regular students, and thirty occasional ones. The Principal, Professor Pearson, has taken the Lectureship on English Literature, and has delivered a course of lectures on Shakspeare. For the Mathematical Lectureship an ex-Professor from Sandhurst, a high Cambridge wrangler, has been secured.

WE shall take an early opportunity of reviewing at length Mr. James Bruyn Andrews' small but comprehensive treatise on the *Dialecte Mentonnais*; but for the present we may commend it as an interesting addition to the study of comparative grammar, and as ranking among the more serious efforts to establish the real linguistic value of one of those southern dialects which have, of late years, been the subject of so much poetic enthusiasm. Mr. Andrews speaks with some diffidence of his undertaking, yet his grammatical essay is the more valuable from the fact that no other grammar exists of any of the patois spoken from Marseilles to Genoa, though the dialects spoken in the neighbourhood of the Mentonese canton—which have modified its speech in certain localities—have in some instances received considerable attention, notably Provençal towards the west, and in a far less degree Piedmontese towards the north. The French earned the well-merited reproach of having long neglected their old southern poets, but there now seems to be a very earnest and wide-spread movement which gradually embraces whatever possesses a literary, philological, or grammatical interest in those varied dialects which are still so largely spoken in the South of France.

PARTS V. and VI. of *Romanische Studien* are devoted to Old French, with the exception of some Neapolitan popular songs of the sixteenth

century, published by Herr von Flugi. Herr Suchier gives an exact print of the Cotton *Voyage de Brandan* with an introduction, and a Bodleian fragment of an otherwise unknown *chanson de geste*; an examination by Herr Koschwitz of the age and origin of the *Voyage de Charlemagne* occupies the whole of Part VI. Dr. Boehmer himself discusses the vowels *a, e, i* in the Oxford *Chanson de Roland*; though we cannot accept his main conclusions, his investigation contains much of importance for Old French phonology. The regrettably bitter and personal tone of Dr. Boehmer's reply to various criticisms seems to us wholly unjustified by them, though in the assumption of the non-originality of many of his *Roland* emendations he has a real grievance, which calls for rectification.

THE following Parliamentary papers have lately been published:—Statistical Tables relating to the Colonial and other Possessions of the United Kingdom, Part XIV., 1868, 1869, 1870 (price 6s. 6d.); Return of Railway Accidents reported to Board of Trade in April, May, and June, 1875 (price 10d.); Return by Railway Companies relative to Signal Arrangements and Systems of Working (price 8d.); Eighteenth Report of the Inspector of Reformatory and Industrial Schools of Great Britain (price 1s. 9d.); Thirty-ninth Report of the Inspectors of Prisons of Great Britain, II. Northern District (price 2s.); Papers relating to the Diplomatic Conference at Paris for making provision for effecting the Objects of the International Metric Commission (price 3d.); Indexes to Reports of Select Committees on Acts of Parliament and on General Carriers Act (1830); Returns, Papers, &c., relating to Agricultural Statistics, Ireland, Public-Houses, Navy (Boys, Training Ships), Tenements Valuation (Ireland), Naval Savings Banks, &c., &c.

#### THE LATE DR. BLEEK.

THE death of Dr. Wilhelm H. I. Bleek will be regretted by every student of language and Comparative Philology. He was the son of the famous theological Professor of Bonn, and was born at Berlin in 1827, two years before his father's settlement in Bonn. The problems raised by Hebrew Grammar on which our Aryan languages throw no light directed his attention to the African tongues, and on taking his doctor's degree in 1850 he chose as the subject of his thesis the North-African origin of the Hottentot dialects. The fruit of this was the essay entitled *De Nominum Generibus Linguarum Africæ Australis, Copticæ, Semiticarum aliarumque Sexualium*, published in 1851. After an unsuccessful attempt in 1854 to reach Africa in company with the Niger Expedition, he accompanied Bishop Colenso to Natal in March, 1855, and visited the interior of the country, making friends of the natives and spending several months in their huts. In the following year appeared a volume on *The Languages of Mozambique*, compiled from the vocabularies drawn up by Peters and others. He was appointed interpreter by Sir George Grey, the Governor of the Cape, in 1857, but ill-health obliged him to return to Europe two years later. On going back to Capetown in 1860, he was made Librarian of the valuable library there, presented to the colony by Sir George Grey on his removal to New Zealand, the well-known *Catalogue* of which had been compiled by him in two volumes in 1858 and 1859. The numerous works contained in this library on the languages of Southern Africa, many of them unique and many in MS., enabled him to begin his great work, *A Comparative Grammar of the South-African Languages*, the first part of which, dealing with their Phonology, appeared in 1862. Helped by a pension from the Civil List, the second part of the work, on the Noun, was published in 1869, and it is to be hoped that sufficient materials have been left behind to complete the whole. Bleek showed that the South African languages, exclusive of the Bush-

man, fall into two groups: one, the Hottentot, with flections and genders which in one instance (that of the Nama dialect) amount to as many as eight; and the other, the Bâ-ntu, or Kafir, widely distributed over the west and south of Africa, and characterised by expressing the relations of grammar by means of pronominal prefixes. As might be expected in a sex-denoting language, the Hottentot is rich in folk-tales and fables, and a collection of these, under the title of *Reynard the Fox in South Africa, or Hottentot Fables and Tales*, chiefly translated from the original MSS. in the Library of Sir George Grey, was published by Dr. Bleek in 1864. In 1868 he wrote a pamphlet on the origin of language (*Ueber den Ursprung der Sprache*), which he traced to the cries of anthropoid apes, with a preface by Professor Haeckel. He also contributed a highly suggestive paper on "Concord, the Origin of the Pronouns, and the Formation of Classes or Genders of Nouns," to the *Journal of the Anthropological Institute* in 1872, the object of which was to show that gender originated in the attachment of the same pronominal suffix, or faded substantive, to certain classes of nouns.

The *Cape Monthly Magazine* has for the last five years contained a series of valuable articles from his pen, on "African Folk-lore," in 1870 and 1871; "Scientific Reasons for the Study of the Bushman Language," in 1873; and "Preliminary Remarks to a Paper on Resemblances in Bushman and Australian Mythology," in 1874. An essay "On the Bushman Language" was also published in the *Cape and its People*, in 1869. His second Report on researches into "Bushman Folk-lore and other Texts," presented to the Colonial Parliament, has only just been issued, and in it he states that the total amount of native Bushman literature he has collected "is now about 7,200 half-pages," and a Bushman-English and English-Bushman Dictionary, on which he had been working for some time past, "now contains more than 11,000 entries." In his Hottentot investigations he was helped by the Rev. H. Tindall, while for his Bushman researches he had the indefatigable assistance of his sister-in-law, Miss Lloyd. Indeed, since February last this part of his work has been left almost entirely in her hands, as Dr. Bleek himself found all his spare time occupied with the continuation of his Comparative Grammar. Ill-health, moreover, and the increasing infirmity of deafness made the task of writing down the oral communications of the natives more and more difficult. Perhaps there are not many who know that in 1863 he published in German a Latin Grammar entitled *Formenlehre der Lateinischen Sprache zum ersten Unterrichte*, an English translation of which was always one of his great objects of desire. It is said that a translation of a portion of it made by himself has actually been left behind in manuscript.

A. H. SAYCE.

#### SELECTED BOOKS.

##### General Literature and Art.

- BURGESS, J. Report of the First Season's Operations of the Archaeological Survey of India in the Belgam and Kaldagi Districts. Jan.-May, 1874. Allen.  
BURTON, R. F. *Ultima Thule; or, a Summer in Icehand*. Nimmo.  
COMTE'S Social Statics, or the Abstract Laws of Human Order. Trans. Frederick Harrison. Longmans.  
DUBARRY, A. *Le Brigandage en Italie depuis les temps les plus reculés jusqu'à nos jours*. Paris: Plon. 3 fr. 50 c.  
MOLIERE'S Dramatic Works. Trans. H. Van Laun. Edinburgh: Paterson, 1864.  
QUELLEN-SCHRIFTEN für Kunstgeschichte. Hrsg. v. Eitelberger v. Edlberg. 1x. u. x. Wien: Braumüller. 11 M.  
ROYAL ACADEMY ALBUM. Reeve & Co. 126s.

##### History.

- BARROT, ODILON, *Mémoires de*. T. II. Paris: Charpentier. 7 fr. 50 c.  
BULLE, C. *Geschichte der neuesten Zeit, 1815-1871*. 1. Bd. Von 1815-1848. Bremen. 6 M.  
GAILLARDIN, C. *Histoire du règne de Louis XIV*. T. V. Paris: Lecoffre. 6 fr.  
HOEFNER, M. J. *Untersuchungen zur Geschichte d. Kaisers L. Septimius Severus u. seiner Dynastie*. 1. Bd. Giessen: Ricker. 7 M. 60 Pf.  
PASSIER, H. et A. *Trésor généalogique de Dona Villeveille*. Paris: Champion. 20 fr.

##### Physical Science.

- ALTUM, B. *Forstzoologie*. 3. Thl. Insecten. 2. Abth. Berlin: Springer. 8 M.  
HANSEN, P. A. *Ueber die Störungen der grossen Planeten, insbesondere Jupiter*. Leipzig: Hirzel. 6 M.  
KLIPSTEIN, A. v. *Beiträge zur geologischen u. topographischen Kenntniss der ostlichen Alpen*. 2. Bd. 2. Abth. Giessen: Ricker. 5 M.  
SIMON, R. *Les Arachnides de France*. T. 2. Paris: Roret. 12 fr.

##### Philology.

- PLINII SECUNDI quae fertur una cum Gargilli Martialis medicina nunc primum edita a Valent. Rose. Leipzig: Teubner. 2 M. 70 Pf.

#### CORRESPONDENCE.

##### MICHEL ANGELO'S "CREATION OF ADAM."

Bellevue House: Sept. 24, 1875.

In your paper of the 18th of this month, a letter from Mr. Alfred Higgins calls attention to an article in the *Zeitschrift für Bildende Kunst*, wherein an elucidation of the female figure within the mantle of God the Father, under the left arm of the Creator, in the fresco of the *Creation of Adam* in the Sistine Chapel, is brought before the English reader as a new discovery by a certain Herr Richter. This female figure—which unquestionably, I think, represents Eve interested in the creation of Adam before her own birth out of his side—is so wonderful an idea, and is so interesting in relation to the spirit of Michel Angelo's genius, that it seems worth while on my part to claim priority in the critical elucidation of it.

In a short paper in the *Portfolio*, January, 1871, I hazarded the supposition in the following words:—"In the *Creation of Adam* the Almighty is surrounded by the future in the shape of mighty children, supporting Him who needs no support, and an antetypal Eve looks round from under His arm, her great eyes fixed on the newly-created man!" This explicit assertion of the meaning of the figure, which had hitherto passed as one of the "mighty children," or cherubim, surrounding the Almighty, was entirely questioned by my friends; and in June, 1873, I had an opportunity of again examining the original, in the company of a friend, a well-known art-critic, who remained impervious to the idea even when constrained to admit that the figure was feminine. More than ever, however, impressed by the truth of my interpretation, on returning to London and trying what could be found regarding the subject, I lit upon a large woodcut in chiaroscuro in the print-room of the British Museum, wherein the figure was fully expressed, the hair smoothly parted on the forehead, quite different from the curled locks of the cherubim, the eyes directed with a superb expression of wonder and pleasure on Adam, and the mammae fully developed. Fortified in this secure way, I determined to express further my discovery in print, and having to write a review of Mr. Black's *Life of Michel Angelo Buonarroti* for the *Portfolio* in December last, I did so as follows, speaking of the great painter's motives:—

"The writer remembers, on first examining the picture of the *Creation of Adam*, on the centre nearly of the ceiling of the Sistine, being troubled and mystified by the figure rising out from within the left arm of the Creator, which was manifestly not one of the boy-angels surrounding the Majesty; it had a feminine character, and was intently gazing on the figure of Adam, who is raised up by the touch of the forefinger of the right arm of the Father. An inspection of the photograph by Mr. Braun convinced him that this was the representation of Eve before she existed, an antetypal Eve in the mind of the Everlasting Father, who saw effects in their causes; and this was confirmed by the large woodcut, contemporary with the picture, or nearly so, in the British Museum, in which the expression of the face and the fully-developed mammae leave no room for doubt. Were we in possession of the painter's drawings, necessary to the preparation of fresco works, we would perhaps find the original of the wood engraving, and we should see the development of this Platonic idea, the pre-existent ideal, which of late years has been

scientifically formalised. The completest vertebrate creature existed prophetically in the simplest saurian, as Professor Owen has well expressed, as surely as the fowl with all its feathers exists potentially in the egg. All this is included incidentally by the genius of Michel Angelo, veiled a little, perhaps, for fear of heresy or imputed paganism, and it has remained unremarked until now, as far as we know. It was thus that Greek sculpture distanced both science and verbal expression, and in this way does the art of Michel Angelo come out of its age like the act of a possessor of more than ordinary human faculties."

These sentences, written and set in types in December last, were not published till April of this year. I am happy to find my friend Mr. Pater adopted the idea in his excellent *Studies in the History of the Renaissance*. He may have conceived it for himself by study of Braun's photograph, and so may Herr Richter, were it not for the mistaken explanation of the figure of Adam, and for the entirely gratuitous supposition of one of the numerous cherubs being the Second Person of the Trinity, or, as he calls Him, according to Mr. Higgins, The Son of Man! That Michel Angelo represented Christ here as a child is incredible: the notion is only worthy of Klopstock or Gessner. As for the innuendo of the nimbus being signified by the sweep of the mantle of the Creator, it is also unworthy of the painter and not in keeping with his nature. Besides, he had abandoned the nimbus as an antiquated property of the quattrocentisti, and supernatural or divine natures were represented by him with a halo or glory. These misconceptions appear to me to prove Herr Richter to be a wandering light, not so likely to discover as to adopt.

WILLIAM B. SCOTT.

#### CYPRIOTE INSCRIPTIONS.

London: Sept. 27, 1875.

I notice in your issue of the 25th inst., in the Science Notes, a short mention of the decipherment of some Cypriote inscriptions in the Cesnola collection by myself. I notice therein one omission of some importance in that numbered (1)—viz., of the words *εὐ πορε* between the two last words. The translation given is correct. The note contains a few minor matters for which I am not responsible, but they contain no harm. These seven are only a few specimens of the thirty odd in the collection which are figured, and nearly all deciphered in my contribution on the subject to the *Journal of the American Oriental Society*; of which a few extra copies have been distributed, though I believe the whole volume of the *Journal* containing them has not yet appeared.

Since I have been in London, by the kind permission of Dr. Samuel Birch I have been enabled to examine the six Cypriote inscriptions in the British Museum, and have read one never deciphered before. It is one obtained by Mr. R. H. Lang, formerly H. B. M. consul at Larnaca, and so faultily figured by Moriz Schmidt in his large plate at the end of his work, *Die Inschrift von Idalion und das Kyprische Syllabar*, that it was impossible to read it except from the stone. The following is the transliteration in Roman syllables:—

- (1) *ku.po.ro.ko.ra.ti.wo.se.[e.mi].[o.la.o]*
- (2) *o.te.[o.mo.i.po.si.se].[o.na.si.ti.mo.se]*
- (3) *ti.i.so.mi.ta.se.[ti.pa.se].[e.mi]*

The Greek transliteration would be:

- (1) *Κυπροκορατίως ἐμὶ ὀλω*
- (2) *ὦδε ὁ μοι πορὶς Ὀναστρίπος.*
- (3) *Διονύδας Τύσας ἐμ.*

The first word is evidently a patronymic, ending in -*das* instead of -*δης*. The first letter of this word, as well as that of the next, may be Θ. The last proper name may be a Cypriote form of Θηθύς; so that it is uncertain which of the two is noun and which adjective. The translation would be: "(1) Of Cyprocoratis [a daughter] am I. He of the people (2) here, my spouse, is



Onasitimos. Diisonidas Tibas am I." The name Onasitimos might be read Onasitimos, on Cypriote principles. The inscription is probably a mortuary one. It is not yet numbered or on public exhibition in the Museum.

I am also able to add another word to the Cypriote portion of the bilingual tablet of Dali, in the Museum, viz., *we. te. i.*, or *feret*: "In the year"—at the beginning of the first line. Also one character, *ko*, to be read *yo*, at the beginning of the second line. A character still before this one has left traces, but is (to me) now illegible. In Mr. Smith's plate of the bilingual tablet (*Trans. Soc. Bibl. Archaeol.*, vol. i., part 1) no trace of either of these additional readings appears. Julius Euting, in his *Sechs Phoenizische Inschriften*, &c., figures the character *i* just mentioned as *a*, erroneously, but gives no hint of the others.

ISAAC H. HALL.

#### LOCKE'S MEDICAL STUDIES.

Weyhill Rectory: Sept. 21, 1875.

There seems to be no authority for the statement referred to in your number of the 18th inst., that "Locke was averse from allowing it to be known that he once intended to practise medicine." Locke himself refers to it as generally known, and with no signs of a desire to conceal it, in section 2 of his *Thoughts concerning Education*: "I shall therefore begin with the case, and consider first the health of the body, as that which perhaps you may rather expect, from that study I have been thought more peculiarly to have applied myself to."

WILLIAM HENRY SIMCOX.

#### DR. STOKES AND THE ROYAL IRISH ACADEMY.

Trinity College: Sept. 25, 1875.

There can be no doubt about the correctness of your correspondent as to the fact of Dr. Stokes's repudiation of the competence of the Irish Academy's Committee in the matter of their transcript, but he might also have added that there is equally little doubt that by the pamphlet which contains that repudiation, and from which your present number gives an extract, the reputation of Dr. Stokes himself will not be enhanced.

Perhaps an example will make clearer the danger of the somewhat indiscriminate criticism in which Dr. Stokes has indulged, and which I, in common with many who know and value his labours in the Celtic field, cannot but seriously regret.

His answer to the fourth item in the report is as follows:—"Here the facsimile gives 'do' for the 'tic' of the MS. The committee do not deny the mistake; but they say 'the most careful copyist would be as likely to read 'do' as 'tic.''" Perhaps he would, if (as was apparently the case in the present instance) he did not understand what he was copying, and the person revising his work was equally ignorant. The passage is simple: 'Oachranuair traigid in pian d'ib. inuair aile tic thairsiu,' that is, 'every second hour the pain ebbs from them; the other hour it comes (tic) over them.' To my eyes in 1871 the word 'tic' was written with perfect clearness."

So runs the answer on this point, and, no doubt, Dr. Stokes regards it as conclusive—*i. e.*, his assertion goes in one direction, and the committee's opinion slightly in the other direction; and, of course, the committee go to the wall.

But, alas for the treacherousness of the human memory! Had Dr. Stokes forgotten that, in 1870, he printed a fragment of this identical book, and that in this fragment occurs this identical passage, and that he himself read the word in question, *do*, and printed it *do*, and translated it as though it were *do*; and, to crown all, added the following note about this *do*: "*do*, '*adit*' (= *do-av-it*?), &c.," thereby constructing a root for his *do*?

It was a rash note. Surely the Nemesis of Speculation as to the meaning of unknown words never fell more heavily on editor-translator-annotator before!

ROBERT ATKINSON.

#### SHAKSPEARE AND QUEEN ELIZABETH'S FAVOURITES.

3 St. George's Square: Sept. 29, 1875.

Mr. Simpson makes a capital defence of his position; but he surely exaggerates the popularity of Essex. After that favourite's *fiasco* in Ireland, whence he did not bring "rebellion broached on his sword," but left it rampant—it soon broke out again after his temporary truce—there must have been many citizens of London who, instead of pouring out to greet him, asked in 1600-1, with Shakspeare's Marullus:

"Wherefore rejoice? What conquest brings he home?  
What tributaries follow him to Rome,  
To grace in captive bonds his chariot-wheels?"

Julius Caesar, I. i. 37-9.

To set aside this necessary disgust at his failure, Essex did, no doubt, make a *bid* for popularity, as Stowe says; but the measure of his success in attaining it was shown by the miserable failure of his attempted rising—the advance of his pride—against Elizabeth, in the very place where he had most ostentatiously made his bid for popularity, the city of London. Granting, as Stowe does, that the citizens liked Essex for a time, they yet liked their Queen and Government far better, and thought the proper punishment for rebels was to have their heads chopped off. This feeling I suppose Shakspeare—whose loyalty and patriotism are above question—to have shared, and to have expressed it in his lines in *Much Ado*, and in his tragedy of *Julius Caesar*—not, of course, directly, but by that "covert allusion," that generalisation of political doctrine, which Mr. Simpson sees in so many plays directed against the Court (*New Shakspeare Society Transactions*, 1874), and I in these plays—as Mr. Simpson has taught me in others (*ibid.*)—against conspirators in Elizabeth's and Shakspeare's England. There must have come a time in Shakspeare's life when he, who had praised Essex, must have condemned him; and that condemnation I find, and contend that his contemporaries must have found, in the *Much Ado* lines and *Julius Caesar*. Mr. Simpson himself holds that "in *John* and *Henry IV.* we find him (Shakspeare) dilating on the miseries of the justest rebellion, of invoking foreign aid, even of full success;" can it be odd that, when the Queen's special favourite rose against her under Shakspeare's own eyes, he should have repeated his lesson in the plays then under his hand, or inserted in another just written lines in which the hearer may have read that lesson?

Mr. Simpson has warned us that in these questions "no man finds ought but what he looks for" (*New Shakspeare Society Transactions*, 1874, p. 440). His strong feeling of Shakspeare's Essexianism and Roman Catholicism may prevent his seeing what strikes me as plain, and what came home to me—inclined to Mr. Simpson's views—with unexpected convincingness. At any rate, both sides of the question are now before the Shakspeare world; and if its verdict goes against me, it will yet be glad that attention has been called to a "political allusion" in Shakspeare heretofore (to the best of my belief) passed over in silence.

F. J. FURNIVALL.

THE University of Pavia has recently acquired a large addition to its funds through the bequest of the late Italian Senator and Professor, Luigi Porta, who has left to it the whole of his large fortune. In the event, however, of the University being transferred to any other part of Italy, the money is to pass into the hands of the municipal authorities of Pavia, and to be applied by them to purposes of education.

## SCIENCE.

### RECENT BOTANICAL TEXT-BOOKS.

*A Year's Botany; adapted to Home and School Use.* By Frances Anna Kitchener. Illustrated by the Author. (London, Oxford, and Cambridge: Rivingtons.)

*A Manual of Botany, Anatomical and Physiological, for the Use of Students.* By Robert Brown. (Edinburgh and London: Blackwood & Sons.)

*The First Book of Botany, designed to cultivate the Observing Powers of Children.* By Eliza A. Youmans. New and enlarged Edition, with 300 Engravings. (London: H. S. King & Co., 1872.)

*An Essay on the Culture of the Observing Powers of Children, especially in connection with the Study of Botany.* By Eliza A. Youmans; with Notes and a Supplement by Joseph Payne. (London: H. S. King & Co., 1872.)

*Botany for Young People. Part II. How Plants Behave.* By Asa Gray. (New York and Chicago: Ivison & Co., 1872.)

THE increased attention which has been directed during the last few years to the study of natural and physical science has already borne fruit in the multiplication of text-books in every department. In none probably has the literature increased more rapidly than in Botany, which is now being taught, in some form or other, in a considerable proportion of our more important schools. At the largest of these, and especially at nearly all the "public schools," we know that the science-master employs the very best books obtainable to guide the studies of his boys; but at a great number of the smaller and private establishments we fear that the books and the mode of teaching still in use are radically vicious. In the minds of the teachers of this branch of science, perhaps more than in any other, there still lurks a belief in the efficacy of the "cram-book," written for no other purpose than to load the learner's memory with such a nicely-assorted assemblage of "facts" as is likely to be most serviceable to him at his examinations. Of the miserable results of this system the examiners in botany to the University of London could tell a harrowing tale, this subject contributing the largest proportion of failures of any in the examinations in science.

Mrs. Kitchener's *A Year's Botany* is a book which can be recommended without hesitation to the beginner; and for young children in particular it is the very thing to interest them in the study of plants. The principle adopted is that of engaging at once the observing faculties of the student, leading him "from the known to the unknown," and at the same time interesting him in the purpose and function of every part of the plant, as its external structure is explained. This is the right method; and one that will, we believe, never be found to fail. The mind of the learner, instead of being crammed with a number of polysyllabic terms and dry details of morphology, is led on step by step to understand the wonderful purpose which underlies every detail, the connexion of cause and effect which engages the reasoning powers at the same time that it

occupies the observing faculties. Admirable as is the plan, the mode in which it is carried out is no less worthy of commendation and imitation. At the commencement of the chapters, each of which may constitute a single lesson, is given a list of specimens required for its illustration; and these are then dissected, as it were, under the eye of the student, each point of structure being carefully pointed out and explained. There is considerable diversity of opinion among botanical teachers as to the desirability of the use, in the early stages of instruction, of technical terms of Greek, Latin, or mongrel origin. Some advocate the use of English words where possible, analogous to those in common use in German; while others maintain that as the technical terms must certainly be learnt at some time or other, it is best to introduce them at an early period, explaining at the same time their origin and meaning. The technical term possesses the advantage that its use can be strictly defined scientifically, while this is often difficult when the word used is in the colloquial language. It is no doubt an advantage to the beginner for a "stipule" to be defined as a "Nebenblatt"; but while "pollen" and "Blüthenstaub" are nearly equivalent etymologically, the former can be employed without obvious incongruity or an evident contradiction in terms in those cases where the pollen is not in the form of a fine dust, which is scarcely the case with the corresponding German term. For our own part, we have never found that even young children find it easier to understand what is meant by a "dust-spike" than an anther, or by a "seed-organ" than a pistil, the latter Anglicism being in fact scarcely defensible from a scientific point of view. Mrs. Kitchener has adopted the *via media* of using only English words as "milk for babes" in the earliest chapters, gradually replacing them, as the learner becomes able to bear "strong meat," by the recognised technical expressions. We cordially recommend *A Year's Botany* to those who are desirous of introducing the study in a rational and interesting way to young people.

Mr. Robert Brown's "Manual" is a textbook of most admirable intentions. Its design is unexceptionable. The author recognises the difficulty which has been experienced by previous compilers of textbooks in their attempts to compress into a single volume of moderate size the whole of their subject. We believe the idea to have been quite a mistaken one, that the student requires his outlines of morphology, physiology, histology, and classification, all within the same pair of boards. The present volume is confined to anatomy and physiology—quite sufficient for a single treatise—classification and the structure of cryptogams being left for a future publication. Mr. Brown has been a diligent reader of contemporary botanical literature in all the important languages of Europe; and the references to the original sources of information are most copious and valuable. Special branches of the subject, as, for instance, the phenomena of fertilisation, are treated with a fulness of detail which we have not met with in any other

work of the kind. With these merits, it is the more painful to point out in what respects the work does not appear to fulfil the intentions of the author. In the matter of misprints it is proverbially unwise for those who live in glass houses to throw stones. We are all at times liable to be the victims of our own carelessness, or of the printer's devil. But it requires a very great exercise of the virtue which hides a multitude of sins, to excuse the blunders in the names of plants and of writers which constantly offend the eye in turning over the pages of this book. Nor is it without more serious faults which greatly detract from its value. A text-book which in almost its first sentence speaks of "intercellular substance" as if it were something of distinct origin from the cell-wall; which uses the term "primordial utricle" on one page in its recognised sense of the outermost layer of the protoplasmic contents of a cell, on another as synonymous with "germinal vesicle," while on another it is defined as a membrane separating the protoplasm from the other cell-contents; which describes the stomata as "anomalous cells;" and which affirms that carbon forms about one-half of the substance of our edible vegetables, cannot be placed without reserve in the hands of beginners. A second edition will doubtless see these very numerous evidences of hasty compilation rectified.

Miss Youmans' *First Book of Botany* is a reprint of a well-known American book; although, bearing the imprint of English publishing and printing firms, it conveys to the uninformed reader no sign of its American origin. The English student would be puzzled by the constant recurrence of American types and illustrations, no pains having been taken to adapt it to a circulation in this country. With the details of the book we have, however, less concern than with the general plan, which we find thus definitely laid down at p. 36:—

"It will be observed that our exercises contain none of the descriptions of plants and explanations of their growth which usually make up the text of botanics (*sic*). These might be easily given, but it would be a departure from our essential plan. The work before us—the observation of the external characters of plants—is itself extensive, and it can only be well done by making it at first our sole occupation. To observe carefully, to repeat our observations till they are familiar, and to acquire the ready and accurate use of the vocabulary of description, are the only true foundation of a knowledge of botany, and we must be careful not to anticipate the work which belongs to a higher stage of the pupil's progress. The accounts of tissues, structures, and functions add nothing to the understanding of plant-forms, and they afford proper subjects for future exercises in observation, to be given in a second book. What we have presented is eminently adapted for childhood, when sense-impressibility and curiosity about appearances are strongest, and before the reflective powers are much developed. The apparent meagreness of these pages is therefore intentional. They might easily have been filled with interesting reading-matter about plants, but that would have opened the door to lesson-learning and reciting, which is a thing we specially wish to prevent."

And thus we have 200 pages, extended over seventy lessons (!), full of nothing but the very driest and most wearisome details of external morphology.

We can agree with the writer in regarding the culture of the observing powers as one of the great benefits conferred by a study of botany; but to look on this as its sole aim, or as capable of being pursued with advantage by itself independently of physiology, we hold to be a very serious mistake; and Mr. Payne has well pointed out this radical defect in Miss Youmans' treatment of the subject, in his notes on her *Essay on the Culture of the observing powers of children*. The loading of the memory with an enormous number of technical terms, however skilfully arranged, without the least explanation of the functions subserved by the various parts, can but have a most depressing effect on the intellect, and must entirely obscure from the mind the dignity of the study with which it is occupied. We should not dwell so much upon this, were we not aware that the same mistake is made by some English teachers—had we not been told that it is impossible to interest children in physiology. Our own experience has been precisely the contrary. The simpler facts of vegetable physiology, the phenomena of germination, of nutrition, of fertilisation, we have always found to possess the most absorbing interest even for the youngest; and older learners it is absolutely impossible to interest intelligently in the details of morphology alone. It is this inadequate view of what is really comprised in the science which permits Mr. Payne to speak of botany as "leaving altogether uncultivated the instinct of experiment;" which rendered it possible for an eminent man of science, in his evidence before the Science Commission, to describe it as a mere "science of classification;" and which, to some extent, justifies the contemptuous manner in which the teaching of botany is frequently spoken of even by scientific men themselves. A child will learn more of botany by testing the various conditions under which an acorn will grow and assimilate food, or a cucumber "set" its fruit, than by laboriously plodding through the whole of Miss Youmans' seventy lessons. It is with great regret that we hear that the system of instruction recommended in this book has been introduced into schools in this country of which better things might have been expected.

The consequences of this one-sided view of the aims and purposes of botanical science are seen in the lamentable neglect of Vegetable Physiology in this country. There never was a time when we had a greater number of young botanists than now; but their whole energies are, as a rule, directed to the collection of specimens and the determination of species; they know no higher ambition than to detect a rare plant in a fresh habitat, or to describe for the first time a new variety of some well-known species. In its way this is extremely useful work; and the Natural History Societies which have been formed at most of our great schools are doing admirable service in this respect. But it is a great mistake to imagine that the man who is acquainted with all the details of the English flora must therefore be an accomplished botanist. Among all these young field-botanists it would not be difficult to count on one's



fingers those who have paid the least attention to the physiological side of the science, or who care anything about it. In a survey of the progress of Vegetable Physiology during 1871, which appeared in the *Annals and Magazine of Natural History*, the compiler named German, French, Italian, and Russian botanists whose researches had furnished important contributions to our knowledge of special branches; but only one Englishman was even mentioned—and that a writer who takes care to tell us he is no botanist—Mr. Darwin. The researches with which Mr. Darwin's name are associated have added more to our knowledge of plant-life than any others that have been made during the last thirty years; they are such as are within the reach of any resident in the country possessed of ordinary powers of observation; and yet the phenomena of fertilisation by insect agency had been all but absolutely unobserved by English botanists before his time. Even now we must yield the palm, in following up his investigations, to Germany, Italy, and Sweden. As a mere matter of pecuniary gain to the horticulturist and agriculturist, it is impossible to foresee the results of a pursuit of the enquiry from the point where Mr. Darwin's observations have left it.

Professor Gray's *How Plants Behave* is one of those books which it is simply delightful to be able to place in the hands of young people. It is a sequel to his introductory treatise, *How Plants Grow*, published fourteen years earlier; and describes in a simple, lucid, and most interesting style, illustrated with beautiful woodcuts, the phenomena connected with the spontaneous movements of plants, the twining of tendrils and climbing stems, the "carnivorous" habits of pitcher-plants and sundews, and the adaptations of flowers to fertilisation by insect agency. A little work of this kind, summarising the more important of the known facts, is most welcome, and we should be very glad to see it have a large circulation in this country, especially if the illustrations were a little adapted to the English reader.

It is a very healthy sign for the future of science to see the compilation of text-books pass into the hands of such masters of the art as Professor Gray, whose *Botanical Text-Book* is the very best manual yet published, and undertaken in our own country in the various departments of science by such men as our Huxleys, Roscoes, Stewarts, and Olivers; and those who have the interests of science at heart should use all their influence to prevent these from being supplanted by works of inferior merit. Compilers of text-books seem often to forget that their object should not be merely to collect as large a number of facts into as small a number of pages as possible; but rather to put the student in the way of learning the facts for himself, of encouraging rather than "leaving uncultivated the instinct of experiment." If more of this spirit had actuated the teachers and writers from whom the present generation received their scientific training, we should not have heard so much of the insufficiency of cram and of "mere book-knowledge." We have good reason to hope that better times are in

store, and that the great improvement which has been effected during the last few years will be maintained in the future.

ALFRED W. BENNETT.

*La Langue primitive de la Chaldée et les Idiomes Touraniens.* By François Lenormant. (Paris: Maisonneuve, 1875.)

THE volume before us is what the Germans would call an "epoch-making" work. So far as I can judge, it definitely settles the linguistic place of the Accadian language, and bases the study of it on a wide and firm foundation. Doubtless there is much in the comparisons that M. Lenormant has made between the old agglutinative language of Babylonia and the modern Ugro-Altaic idioms, especially where words and roots are concerned, that will hereafter need revision; but none will acknowledge this sooner than the author, and the main bulk of his researches and conclusions will, I believe, remain unshaken. Those only who have gone over the same ground can have any idea of the difficulties against which he has had to struggle, or the incontestable nature of the chief results at which he has arrived. I speak advisedly when I state my conviction that the second part of this admirable work is the beginning of a new era, not only for the study of Accadian itself or for Turanian philology in particular, but for the science of language in general. The first part of the volume, like Professor Schrader's monograph in the last number of the *Journal of the German Oriental Society*, is concerned with a demonstration of the fact that Accadian is a language and not a jumble of ideographs; which, however acceptable it may be to the reading public, has little interest for even the merest tyro in Assyriology; while the third part, which deals with the history and ethnography of the early Turanians of Chaldea, in spite of its learning and brilliant combinations, is too full of conjecture and doubtful matter to be of very great permanent value. It is the second part, therefore, in which our knowledge of the Accadian grammar and lexicon is extended and corrected, and the more or less allied languages of Turan are compared, which makes the book what I have called it—an epoch-making work.

It is to be regretted that the occasion which called it forth was so unworthy of the author and the volume he has produced, and that so many pages are consequently wasted in proving what the slightest smattering of Assyrian would enable the enquirer to learn for himself. It is a matter of astonishment to the foreigner that a periodical like the *Journal Asiatique* should have admitted so extraordinary a specimen of ignorance and rash assertion as the article of M. Halévy to which M. Lenormant's book purports to be the answer. The slightest schoolboy acquaintance with the cuneiform characters would have sufficed to point out that the critic was putting forth assertions without having troubled himself to acquire any knowledge of what he was criticising. M. Lenormant suggests that M. Halévy should now undertake to prove that the *Iliad* is a Semitic poem, and written in Semitic; and it may safely be said that, with the same

apparatus, he will find the task an easier one than that which he has already attempted.

Readers of the ACADEMY need hardly to be reminded that Accadian is the name commonly given to the agglutinative language spoken by the earliest inhabitants of Babylonia with whom we are acquainted. As their name implies, they had descended from the mountainous country to the north east; and here, on the peak of Mount Elwand they fixed the resting-place of the ark and the cradle of their race. To them was due the building of the great cities of Chaldea and the invention of the cuneiform characters, which, like the Chinese, are but degraded forms of more original hieroglyphics. The names of the objects represented by these hieroglyphics became so many phonetic values when the system of writing was borrowed by the later Semitic immigrants and adapted by them, as best they could, to the expression of the sounds of the Semitic alphabet. Hence arose the polyphony of the Assyrian syllabary, as well as its imperfect adaptation to the wants of Semitic phonology. It is the latter fact which creates our chief difficulty in deciphering the inscriptions. When the Semites first came into contact with the Accadians it is impossible to say, but it must have been at a very remote period, as the earliest kings of whom we know have left us legends in Semitic side by side with others in Accadian. Accadian, by the way, was already an old language; phonetic decay had set in and produced forms which resemble the semi-inflection of the Finnic verb. Their civilisation had probably reached its height; and a marvellously advanced one it was, as befitted a people from whom the northern Semites learned the first elements of their culture.

Now, the language of these Accadians, as might have been expected, is related to the agglutinative dialects of Protomedea and Susiana, as preserved to us in the trilingual records of the Persian kings and a few brick inscriptions. These dialects help to bridge over the gulf which separates Accadian from the modern idioms with which it is compared. For Accadian, it must be remembered, is the oldest specimen we have of agglutinative speech, and most of the languages with which it has to be compared are widely removed from it in time, in space, and in social condition. Its antiquity and simplicity render it, in one sense, the Sanskrit of the Turanian family, and, as M. Lenormant shows, it has already thrown light on some of the problems of Turanian philology. Following in the steps of Dr. Schiefner, M. Lenormant holds that in the Ude of the Caucasus we have a still living relic of the Turanian tongues once spoken in the south-western part of Asia, and he certainly points out some very curious analogies between this language and Accadian. The latter stands, of course, in a group by itself, and M. Lenormant's researches enable him to place it between the Samoyed and Medo-Susian branches. Whether or not the dialects of the Moschi and Tibareni and their neighbours are also to be included in the Turanian family seems to me more than doubtful. Throughout his investigations

M. Lenormant has followed the strict method of scientific enquiry, comparing first the structure and grammar of the languages he is discussing, and then their roots, numerals and pronouns. It is gratifying to me to find that his researches confirm the conclusion at which I had independently arrived, that the Chaldean group of the Turanian family, as represented by the Accadian, finds its nearest kin among living dialects in the Ugric and Samoyed branches. Even more gratifying is it to find that a bilingual tablet discovered by M. Lenormant in the British Museum verifies the conjectural list of Accadian numerals which I gave more than two years ago in the *Journal of the German Oriental Society*.

A. H. SAYCE.

### SCIENCE NOTES.

#### METEOROLOGY.

*The Meteorological Organisation of the British Isles.*—The report of the Meteorological Committee for the year 1874 has just appeared, and it shows that their office has carried out steadily work of the same nature as in former years. As regards marine meteorology, the number of observers remains small compared with the strength of our merchant navy, but the quality of the observations which are received appears to be good. The investigation of the nine ten-degree squares lying close to the equator in the Atlantic, is nearly complete, and monthly charts for this region will shortly appear. The next district to be attacked by the office is the south point of Africa.

The results of storm-warnings are much the same as in 1873, nearly 80 per cent. of the warnings having been justified by subsequent weather, and more than half of that proportion having been followed by serious storms.

In the land meteorology of the United Kingdom some important changes are noticed in the announcement of the satisfactory conclusion of arrangements for co-operation between the office and the Meteorological Society (of London), in virtue of which the Society will supply returns from certain selected stations for publication *in extenso* by the office in conjunction with returns from its own volunteer observers, and in accordance with the international plan proposed by the Permanent Committee of the Vienna Congress, which has already been noticed in these pages.

When the vote for learned societies was taken in the House of Commons Mr. Maclean moved its reduction by the sum of 1,000*l.*, this amount to be transferred from the Meteorological Office to the Scottish Meteorological Society, and was defeated; but Mr. Smith, on the part of the Treasury, stated that it was the intention of that department to institute an enquiry into the meteorological organisations of the country in the course of the autumn.

All meteorologists will hail this announcement as most satisfactory, as no such enquiry has ever yet been held except that before the Commission on the Advancement of Science now just closed, for the committee appointed in 1865 only reported on the state of the Meteorological Department of the Board of Trade.

The Report of the Commission just mentioned has also appeared, and has been noticed in our columns; but, as it goes at some length into the subject of Meteorology and the condition of the Meteorological Office, it may be allowable to refer again to its contents. The commissioners for the most part content themselves with reproducing the opinions of some of the gentlemen who have given evidence before them. In their remarks on the evidence, however, they say (p. 25):—

"With respect to Meteorology, we are of opinion that the operations of the Meteorological Office have

been attended with great advantage to science and to the country. The subject of Meteorology is a very vast one, and any scheme for its proper cultivation or extension must comprise—(1) arrangements for observing and registering meteorological facts; (2) arrangements for the reduction, discussion, and publication of the observations; (3) researches undertaken for the purpose of discovering the physical causes of the phenomena observed. The resources placed at the disposal of the committee are inadequate to cover the whole of this wide field: and, having due regard to all the circumstances of the case, we believe that in selecting certain parts of it, as the objects of their special attention, they have been guided by a sound discretion.

"We are also disposed to consider that although, as we have already said, the Meteorological Committee occupies an anomalous position, no other form of organisation could advantageously have been adopted under the actual conditions. We think, however, that if, as we shall hereinafter recommend, a Ministry of Science should be established, the head of the Meteorological Office should be made responsible to the minister."

The commissioners further comment upon the views held by Professor Balfour Stewart and others, to the effect that climatological enquiries should be left to the efforts of local societies aided by Government, and while acknowledging the usefulness of the results already yielded by such systems in the United Kingdom—*e.g.*, that of Mr. Glaisher and that of the Scottish Meteorological Society—they express their opinion that any grants in aid should be made on a systematic principle, which could best be effected by making them subject to the control of a minister.

It will be interesting to see how the promised Treasury commission will deal with the recommendations of the Science Commission and with the various interests involved, so as to develop a working plan which will ensure uniformity of method without unduly hampering local freedom of action.

*Temperature of the Mediterranean.*—In the *Comptes Rendus* for August 9, MM. Charles Grad and Hagenmüller give the results of some observations taken in 1872 on the coast of Algeria. The mean results in centigrade degrees are 18°·8 for La Calle, 18°·3 for Algiers, and 19°·5 for Oran, with a range of from 11° to 18° between the maximum and minimum of the year. This variability is greater than that observed on the entire branch of the Gulf Stream which reaches the coast of Norway.

The authors give, for comparison, figures from Lorenz's tables for the Adriatic for Fiume Lesina and Corfu, from which we see that at the last-named station, situated 3° north of Algiers, the sea surface-temperature is 1° higher. In the Adriatic the sea temperature increases with the depth, in winter and in spring, down to forty metres of depth, and *vice versa* in the other part of the year, and the mean surface-temperature is slightly above that of the air, while in Algeria they are nearly the same.

*Storms in the United States.*—Professor Loomis has published in *Silliman's Journal* for July last a third paper of results derived from an examination of the Signal Service weather-maps in which he has extended his study to the year 1874. The mode of investigation pursued has been much the same as on previous occasions, and has simply taken notice of the actual motion of the storm-centres, with but slight reference to the causes which have determined their motion. He finds, as before, that a storm may take any direction whatever; that its rate of motion may vary between sixty miles an hour eastwards and fifteen miles an hour westwards. The rate appears to be 25 per cent. greater in the evening (4.35 p.m.—11 p.m.) than at other periods of the day, but this excess is not constant in amount throughout the months.

Professor Loomis then seeks to establish an hourly periodicity for the rainfall, and as he connects the motion of storms with the form of the rain-area, we find that he states that when the

course of a storm is most northerly the axis of the rain-area is inclined to its path 9° towards the south, but when the course is most southerly the axis of the rain-area is inclined to the storm's path only 4°. Hence if we knew accurately the limits of the rain-area we should learn a great deal about the direction and rate of the storm.

The next point taken up is the relation of storm-motion to areas of high pressure. It appears that the storms are deflected towards the centres of anticyclones. As to the velocity, it is 8 per cent. less when the anticyclone lies to the eastward than when it is to the southward; but this portion of the subject is dismissed rather briefly.

The paper concludes with some instances of very sudden oscillations of temperature, amounting to a fall of 48° in one hour at Denver; the instance was on January 14 and 15, 1875. Temperature at 9 p.m., 14th, was 1°, wind N.E.; at 9.15 it was 20°, wind S.E.; at 9.35 it was 40°; at 11.30 a.m., 15th, it was 52° with a S.W. wind, which suddenly backed to N.E., the temperature falling to 4°, by 12.30 p.m. Professor Loomis maintains that such changes could not have been produced by horizontal translation of air, but must have arisen from some displacement in a vertical direction.

*Theory of Storms.*—In the *Comptes Rendus* for July 12, M. Faye returns to his theory of cyclones which we have so repeatedly noticed, by discussing Meldrum's account of the Indian Ocean hurricane of February, 1860, and endeavouring to show how this was really circular, but modified by the action of the South East Trade: the circular form being most clearly developed in front, and the wind's motion in the rear being centripetal. He, however, makes the admission that the observations taken on board ship are not quite so accurate as to direction as might be desired. This remark, however, cuts both ways, and is quite as damaging to M. Faye as to the view he assails.

In the number for the succeeding week M. Faye discusses Espy's famous statement that no descending current of air can produce cold, and consequently can never give rise to precipitation, and endeavours to prove theoretically that a mass of air forced to descend will arrive at the ground saturated with vapour, and therefore capable of producing rain.

M. Peslin in the number for July 12, continues to hold his ground against M. Faye, and draws the attention of the latter to the fact that in every case of a fluid being set in rotatory motion from the surface, the motion in the rotating cone itself is always upwards; a cyclone, therefore, cannot have its origin in the upper strata of the atmosphere and descend, as M. Faye supposes.

*Light as a Motive Power.*—This is the title of a newly published volume by Lieutenant R. H. Armit, R.N., who about five years ago produced a book entitled *The Wind in his Circuits*, which he has embodied with a quantity of new matter in the present issue. Much of the book consists of an account of the distribution of winds, &c., over the globe, and is of course more or less a simple statement of facts, but Mr. Armit has got hold of Mr. Crookes' discovery of the action of light on rotating disks and attempts, by its means, to explain all meteorological phenomena.

In his earlier work, the author spoke of the air as a "homogeneous metallic body"! He has not quite got free from this idea, but supposes that the atmosphere is enveloped by "a transparent spherical metallic shell" (p. 36) produced by metallic vapour from the centre of the earth (p. 37). The effect of the electric fluid passing through the metal-laden currents above is "to exert a hitherto unknown force on the surface of the earth by pressing all matter to it," thereby accounting for the existence of creeping plants!!! (p. 44). The precipitation of metallic vapour gives rise to aerolites, and causes violent electrical phenomena, thunderstorms, &c.!!!

As to physics, Mr. Armit states that ice slowly



evaporates though there has never existed sufficient heat to volatilise the water of which it is composed (p. 37). "Cold is heat in a latent state, it is so greedy of heat and moisture that it absorbs all it can of these from everything in nature, and thus forms ice, a solidified metallic substance" (p. 77). The italics are Mr. Armit's. Our readers will admit that further notice is needless. Messrs. Trübner are the publishers.

## GEOLOGY.

AN acceptable addition to the literature of North American geology has recently appeared in the shape of a Report by Mr. G. M. Dawson, who was attached as geologist and botanist to the British North American Boundary Commission. Two seasons of field-work carried the expedition over a vast extent of country in the vicinity of the forty-ninth parallel—stretching, in fact, across the continent from Lake of the Woods westward to the Rocky Mountains. A large part of the section thus traversed was but imperfectly known to the geographer, while the geologist had touched it at only a few points. Mr. Dawson has aimed at making the region near the boundary line a link of connexion between previous surveys, which were more or less isolated, so that the forty-ninth parallel may be a kind of baseline for future operations. The oldest rocks occur in the east of the country, and include representatives of the Laurentian, Huronian, Lower Silurian, and Devonian formations. No exposure of Carboniferous rocks is known, and although such rocks may exist at no great depth, it is not likely that any search for coal would be successful. It appears, therefore, that the Western prairie region must depend for its supply of fossil fuel on the coals and lignites of Cretaceous and Tertiary age. Neither Permian nor Triassic rocks are known, and the Jurassic series is but feebly represented. The Cretaceous formation, on the contrary, is largely developed, and rocks of this age, though differing widely from our European Chalk, form the great Plain of the Souris. These are succeeded by the Lignite Tertiary formation, probably of Eocene age, on which Mr. Dawson had previously reported. It should be added that Principal Dawson contributes some notes on the fossil plants which were collected by the expedition, while Professor Cope describes the vertebrate remains. The Report is accompanied by a coloured geological map and by sections.

In a paper read at the recent meeting of the American Association for the Advancement of Science, Professor E. B. Andrews, of the Geological survey of Ohio, drew a comparison between the Ohio and the West Virginia sides of the Alleghany coal-field. It is notable that while there is an enormous thickness of coal-measures in Western Virginia, on the Kanawha, the Guyanotte and other rivers, the measures on the opposite side of the field are comparatively thin. Thus, measuring from the Pittsburg seam to the base of the productive coal-series, a thickness of 3,100 feet is attained on the Kanawha and the New River, but this is reduced to from 500 to 900 feet in Ohio and Western Pennsylvania.

A LETTER from Mr. E. Hillyer, published in the September number of the *American Journal of Science*, describes the structure of the well-known "Stone Mountain," in De Kalb Co., Georgia. This is a bald mass of whitish granite, so homogeneous in texture that on penetrating beneath the weathered surface it might be possible, according to the writer, to quarry a monolith a quarter of a mile in length.

SOME interesting cetacean remains in the University Museum at Parma have been described by M. Stöbel in a communication to Professor Geinitz, published in the last number of the *Neues Jahrbuch*. These remains consist of five skeletons referable to the genus *Cetotherium*, three of which are assigned to *C. Capallinii*, Brandt. Of the others, one was found by Cortesi in the yellow sands of

Piacenza and belongs to *C. Cuvierii*, Bortard; while the fifth, which is by far the most interesting of the group, is the typical skeleton of *C. Cortesii*, Desmoulins. Reference to this specimen has been made both by Brandt and by Van Beneden, but neither of them appears to have seen it. The remains were found by Cortesi, in 1816, in a blue marl near Montezago in Piacenza. Stöbel points out the distinctions between the several species of *Cetotherium*, and seeks to show that the skull in the Turin Museum, which has been provisionally referred to *C. Cortesii* by Brandt, differs from the typical specimen at Parma, and probably represents a new species, for which he proposes the name *C. Gastaldi*.

ACCORDING to a paper by M. Paul Gervais, published in a recent number of the *Comptes Rendus*, some interesting animal and vegetable remains have lately been brought to light during excavations conducted by M. Cazalis de Fondouce at Durfort, Dep. of Gard. A fresh-water marl has yielded several genera of dicotyledons and gymnosperms, associated with fresh-water shells and with entire skeletons of certain mammalia, including an elephant referred to *E. meridionalis*.

THE recently published part of the fine serial entitled *Archives du Muséum d'Histoire Naturelle de Lyon* contains the conclusion of a paper on the Quaternary Fauna of the Basin of the Rhone, by Dr. Lortet and M. E. Chantre. The frontispiece represents a specimen of *Elephas intermedium*, Jourdan, which was found, in 1859, in a loamy deposit in one of the streets of Lyons, and is now in the local museum. The essay concludes with a general description of the fauna and climatology of the country when the human race was yet "à son aurore."

IN the same number of the *Archives* will be found the commencement of a paper on the vegetable fossils of Meximieux, Dep. of the Ain, by Count de Saporta and Dr. A. F. Marion. The materials for this paper were obtained from certain fresh-water limestones, rich in plant-remains, which have been preserved by encrustation in tuffaceous carbonate of lime. The flora appears to be of Pliocene age, and the stratigraphical position of the deposits is discussed by M. Falsan in an introduction to the present paper.

A TERTIARY *Pleurotomaria* from Victoria has been described by Professor McCoy in a recent number of the *Annals of Natural History*. It was found in limestone, interstratified with basalt, probably of Upper Miocene age, and has received the name of *P. tertiaria*. The specimen was first described as the only known Tertiary species, and was thus regarded as of special interest, since it served to connect the Mesozoic *Pleurotomariæ* with the recent species. It appears, however, that representatives of the genus were previously known from Tertiary deposits.

THE appearance of the third volume of Dr. Heer's *Flora Fossilis Arctica* should not be allowed to pass unnoticed. The author's friends, remembering his protracted illness, will heartily congratulate him on the completion of the volume, and will be glad to hear that the Royal Swedish Academy of Sciences has awarded to him their gold Linnaean Medal. Indeed, the rich materials described in this volume were obtained from the Swedish Arctic Expeditions. The work contains descriptions of thirty-four Miocene species, sixty-five Upper Cretaceous and seventy-four Lower Cretaceous, all from Greenland; and of sixteen Cretaceous and four Lower Carboniferous species from Spitzbergen. The concluding part is devoted to a review of our knowledge of the entire Miocene flora of the arctic zone—a flora which already contains as many as 321 species.

*Indianite* is the name under which Professor E. Cox has recently described a fine white porcelain-clay which forms an extensive deposit in Indiana, and is worked to supply the porcelain manufacturers of Cincinnati.

IN compliment to Professor Gastaldi, the name of *Gastaldite* has been bestowed on a new mineral species which occurs in the Val d'Aosta, and appears to be essentially a silicate of alumina, soda, and protoxide of iron, crystallising in the clinorhombic system.

It appears that a mineral from Neepigon Bay, Lake Superior, described some time ago as a new species under the name of *zonochlorite*, is merely a very impure variety of prehnite. Mr. Hawes, to whom this determination is due, has also examined the well-known *chlorastrolite* from Isle Royale, Lake Superior, and concludes that this is not a homogeneous substance, and that a large proportion of the stone is nothing more than impure chlorite.

## FINE ART.

*A Christian Painter of the Nineteenth Century.* By the Author of "A Dominican Artist," "Life of St. Francis de Sales, &c." (London: Rivington & Co., 1875.)

THE Christian painter whose life is here recorded is Hippolyte Flandrin, best known by his great wall-paintings in the churches of St. Vincent de Paul, and St. Germain des Près, in Paris. These works have earned for the simple-minded religious artist who produced them the title of the Fra Angelico of the present day, and in truth these long lines of saints and records of miracles, executed in the spirit of the weak though sweet purism of early religious art, belong far more to the ages of faith than to the present century with its bold realism and rationalism. But there is no religious sentimentalism or affectation of belief, such as we find in many so-called Christian painters of modern times, with Flandrin. His works, whatever criticism may fall upon them from an artistic point of view, were the true and natural expressions of his thoughts. His life is marked by the same childlike love and faith as his pictures, and one can hardly help smiling sometimes at its simple pleasures and naïve credulities:—

"Just now as I went to work," he writes to his mother, "I begged the Blessed Virgin to go and see you in your dark little corner by the clock, where I fancy you must be very *triste* in this bad weather. I am sure she will have given heed to my prayer. She must love you—you are so good and kind and patient, and you bend your will so gently and submissively to God's will. I only wish we could imitate you as much as we love you."

This good mother, who lived under the Virgin's care to the age of eighty-nine, was always the object of the artist's most tender solicitude; indeed, in all the relations of life as a son, brother, husband, and father, he appears in a most amiable light. His letters to his "dear papa and mamma," and his "dear brothers," with which the biography is chiefly filled, are written in a strain of the warmest affection:—

"We shall come back to Lyons," he says in one of his letters when he first went to Paris, "as we went, believing in God and taking some pains to keep his commandments. You will be surprised that I should say believing in God, but hardly any one here does believe in Him. We shall return loving and respecting our parents. Ah, indeed! Every time I think of seeing you again, I am so happy I could cry for joy."

And later on we are told that while decora-

ting the church of S. Paul at Nîmes he inscribed the names of father, mother, brother, and sister, and brother's children, all whom he loved best, within a fold of the drapery of his figure of Christ at the top of the choir as a sort of secret *ex voto*.

The outward events of this simple pious life were not exciting. Flandrin took no part in any of the political manifestations that took place in his time, but when firing and barricade-making were going on in the streets of Paris in 1830, and attracting most young artists into the strife, he kept quietly at home, and assured his mother that she need be under no apprehensions on account of him or his brother Paul, who accompanied him to Paris, for that they were "acting very prudently and would not go into danger." His whole life indeed was devoted to his art, which he ever strove to raise to the standard of the religious ideal he set before him, and to the simple accomplishment of his duty, or as he phrased it, the keeping of God's commandments. A noble purpose enough and honestly fulfilled in his life, only one does not quite see the need for recording it. There are plenty of men, it is to be hoped, whose lives are marked by an honest fulfilment of duty, and whose epitaphs might record of them that they were good sons, brothers, and husbands, but who happily have yet found no biographers. However, the sweet milk-foed given in this book will no doubt prove sufficient nutriment for a large class of readers whose palates are unvitiated by more spicy condiments. The author, a lady who has already gained respect by her former works, has written it with the very best intentions, hoping that it may be "a deep lesson and encouragement to all, especially to that numerous brotherhood of artists who, following in Flandrin's steps, may find his example help them to share in that which was his strength as a man and his inspiration as an artist, namely, his pure life and God-fearing ways." It seems cruel to discourage such a hope, but we cannot believe in any numerous brotherhood of artists at the present day following in Flandrin's steps. It is a new art and a new faith that we want; food that will feed men and not babes, and it is the thought of the nineteenth century, and not a mere galvanism of that of the fourteenth, that artists should strive to express. In this new art also it remains true that the greatest strength as a man and inspiration as an artist must be sought in "a pure life and God-fearing ways;" but many so seek it, it must be remembered, who have not the simple unquestioning habit of faith that was the heritage of Hippolyte Flandrin. MARY M. HEATON.

#### THE TRINITÀ DI CAVA MONASTERY.

(Continued from page 263.)

Rome: September, 1875.

The most interesting part of these monastic buildings, so often modernised and restored, is a dimly-lighted and solemn cloister, with arcades and coupled columns of granite and various marbles, overlooked by an enormous mass of beetling rock that excludes the bright sunbeams from the mysterious precincts. This was raised about A.D. 1275 by the same Abbot, Leo II., who built also a spacious chapel, with roofs supported

by massive columns, contiguous to that cloister, and dedicated to St. Germanus. On the same level we notice an ancient crypt, long used for sepulture, and still containing heaps of skulls and bones piled up in gloomy recesses under its dim vaults, said to be of the period of Longobardic dominion in Italy, and known to have been for ages a chosen place of interment for the great of the land, Longobards, Normans, the pious and the powerful, out of reverence for those saints, the founder of this monastery, and the sixteen beatified abbots, his earliest successors, whose relics lay in the same soil under the vaults that still overshadow this consecrated spot. On the walls of the chapel of St. Germanus some noticeable fresco paintings are still extant, though now but dimly seen by the light of the sacristan's torch. On one side, the Holy Trinity, a picture probably of the fourteenth century, with something of the grotesque in character—the Father represented as supporting the Son, who is fastened to the cross, while the Divine Dove hovers between—that conception, so near to the absolute *tritheistic*, which the mediæval mind long admitted with profoundest reverence. On other surfaces in the same dark chapel we see the more memorable frescoes by Andrea Sabatino, which may be entitled to rank among his masterpieces, one of which, *The Last Judgment*, is, however, so blackened and damaged that the uplifted torch gives no light sufficient for appreciative inspection. More impressive, because better preserved, is another picture by Andrea, St. Benedict enthroned in abbatial state, and blessing a group of monks, in a recess over a small, and apparently very ancient, altar.

I may add that the best known works by Sabatino of Salerno are in the museum at Naples: a *Descent from the Cross*, *The Adoration of the Magi*, a species of allegory of *Religion*, *St. Nicholas Enthroned among his Devotees*, &c.; also some frescoes of superior merit in the vestibule of the inner court of San Gennaro dei Poveri, a great Neapolitan asylum. Referring to this follower of Raffaele in Southern Italy, Burckhardt says: "Of all his pupils Andrea Sabatino, or Andrea da Salerno, has most of Raffaele's spirit."

The abbots of La Trinità often distinguished themselves as patrons of art, no less than of literature. The example set by the Abbot Desiderius (afterwards Pope Victor III.), who, A.D. 1066, commenced the rebuilding of the Monte Cassino church and monastery, engaging the best artists from Constantinople to adorn this great structure with mosaics, &c., was speedily followed by the mitred superiors of Subiaco and La Cava for the Trinità cloisters (*Chron. Cavens.*, an. 1082). In 1160 the abbot Marinus ordered the "Cavense" church to be adorned with wall-paintings, mosaics, marble *intarsie*, of all which only a single object with marble inlaid work, and sculptured ornamentation, is now extant—no longer in the church, but in the spacious refectory, where it is (I understand) daily used for reading during meals. Leo II., abbot from 1268 to 1295, ordered these wall-paintings in the chapel of St. Germanus, the remnants of which are still pointed out; though (as I have observed) the more remarkable extant works in that chapel seem, and are in part known to be, of much later date. Several miniatures in the codices preserved in the library were executed by monks of this cloister in the fourteenth century. The monastic buildings, gradually falling into decay, were repaired from time to time between 1528 and 1593. A destructive injury, caused by the falling of an overhanging rock—fatal to a block of buildings and involving the loss of several codices in the Archivio—was promptly repaired by works ordered by the Abbot Giulio di Polena, in office from 1756 to 1763. In 1641 the then abbot, Gregorio Lottieri, caused the relics of the saintly founder, Alferius, with those of his immediate successors, Leo and Peter (Cavense abbots from 1050 to 1123), to be removed from the semi-sub-

terranean crypt to the chapel of the Holy Sacrament in the present church, and deposited in three large and splendid sarcophagi, all encrusted with Florentine mosaics, by Giuseppe Rappi, an artist famous in that walk. In those gorgeous tombs the three saints now repose under an independent mass of native rock which here intrudes its sternly-rugged front on one side of the rich altar, whose ever-burning lamps indicate the tabernacle of the perpetually reserved host. Magnificent as are these tombs of jasper, agate, porphyry, and coloured marbles, they do not accord with the solemnity of the associations, or with the memory of the holy men whose relics lie therein. Like the shrines of St. Benedict and St. Scholastica at Monte Cassino, they betray that want of sympathy with the spirit of mediæval devotion, or with the art-genius fostered by that spirit, so frequently apparent in the modernised churches and modern art-schools of Italy.

The last noticeable addition to the treasures of the monastic church at this Benedictine establishment was the organ, with eighty-four registers, made by Di Ginnaro (of Naples) in 1844—a noble instrument of grand capabilities, but now sadly damaged and neglected, though, as we are assured, not more than 1,000 francs is required for fully repairing it, and not more than 100 francs per annum for maintaining it in its integrity. The Benedictine fathers have applied in vain to the Minister of Public Instruction for the discharge of this task, which is beyond their now limited means. The Government, I am sorry to say, will spend nothing either for the repair of the church (in parts still unfinished) or that of this famous organ, the music of which, as it is played by an able performer at high mass, is still grand and affecting, potent for the utterance of devout feeling in all moods, from depth of tenderness to ecstasies of rapture. Well might we apply to it the lines in Rogers' *Italy* (though elicited by what must have been its predecessor in the choir of the same church), when that poet dwells in memory on strains here heard:—

"Many a chaunt,  
Solemn, sublime, such as in midnight flows  
From the full choir, when richest harmonies  
Break the deep silence of thy glens, La Cava."

Turning to the literary activities at this Benedictine centre, we have first to place on record the life of St. Alferius and his three immediate successors by a monk known as Hugo of Venosa, who wrote probably in the year 1140 (Muratori, *Rer. Ital. Script.*, t. vi.); next, a very important publication, the *Dizionario dell' Archivio Cavense*, 6 vols. folio (commenced in 1630), by another *padre* of this cloister, Don Agostino Venereo; earlier in date an Italian publication, consisting of a second series of "Lives" (*Vite dei santi Padri Cavensi*), by the monk Don Alessandro Ridolfi, 1582, who published several "Poesie Sacre," also a translation in veritable cinquecento Italian of the primitive Latin Life of St. Alferius above-mentioned. Notice is due to a recent edition of this *Vita di Santo Alferio*, with preface and explanatory comments, by a French Abbé, Paul Guillaume, now resident at this monastery in his capacity of Professor of History at the college still maintained here for secular education. The same writer promises a complete history (in French) in one volume, of the Cavense establishment—a work (I understand) almost ready, and from which those interested in subjects of this class may expect much valuable information.\*

\* This volume gives an account of the opening of the superb tombs of St. Alferius and his successor, St. Peter, October 5, 1874, for the purpose of extracting a relic promised to the Bishop of Policastro. The body of the saintly founder was reported, on testimony from several eye-witnesses, to have been found, though not entire, in great part preserved—"sebbene non intero, era però ben conservato."



At the time when (1867) the law of suppression was enforced, and this famous monastery reduced from its original character to that (now alone recognised) of a "national monument," with public library and archives, &c., the Trinità cloister was inhabited by thirty monks and twenty-four novices, under the authority of their mitred abbot, elected for a certain number of years. The revenues then amounted, it is said, to 23,000 ducats per annum, and were liberally spent in charities, providing, among other beneficent applications, food daily distributed from a kitchen kept up on these premises expressly for the relief of the poor at their ever hospitable gates.

The five Padri now suffered to remain with their Abbot on these premises, and who are all—as the Benedictine discipline in Italy and Sicily long required among conditions of reception into novitiate—men of patrician birth, now receive from Government, in lieu of all they have lost, 360 francs a head per annum!

Contemplating the past and present of this celebrated monastery, can we fail to admit feelings of regret, if not of indignation, against a procedure which, pitifully crushing out such reverend institutions, announces a war against Catholic antiquity, an antagonism of the State against the Church in this land, the birthplace of the most beneficial monastic system, thus declaring itself with effect hostile to many interests, ruinous to many individuals? C. I. HEMANS.

#### THE MICHEL ANGELO FESTIVAL AT FLORENCE.

OUR correspondent at Florence sends us the following, in continuation of his letter published in our last number:—

"Florence: Tuesday, Sept. 14.

"Yesterday the great statue of *David* was exhibited to public view for the first time since its removal to the Academy, and at the same time a collection of casts and photographs from Michel Angelo's works combined to form a most interesting exhibition, offering to the student an opportunity of rare occurrence, to study the great artist from period to period of his career. At ten o'clock those invited to assist at the inauguration assembled in the rooms till, on the arrival of the Prince of Carignano, the tribune was thrown open and the *David* exposed to view. The Prince and his suite first made the circuit of the rooms, then the other guests had a leisurely survey, after which the Exhibition was thrown open to the public. The *David* occupies a tribune at the end of the new hall of the Academy. No description is necessary of this well-known and incomparable statue, perhaps the greatest modern work in existence. Suffice it to say that, in its new position, it is admirably lighted, and is better seen than it was before when it stood on the raised platform in front of the Palazzo Vecchio. For a long time a pipe from the roof was allowed to empty itself on the statue; and this, combined with the action of the weather, injured the marble, while a crack in one leg steadily increased, till at last it was resolved to remove the precious statue and place it under cover. With much labour and ingenuity the huge mass was swung between wheels, and, by means of a railway laid down for the purpose, was conveyed to the Academy, where a room has been specially prepared for it. On each side of the tribune there are transepts in which casts are placed of most of Michel Angelo's other famous works, as well as of the originals possessed by Florence—such as the *Moses*, the recumbent figures called *Day* and *Night*, *Dawn* and *Twilight*, the *Pieta*, the beautiful and touching *Madonna of Bruges*, the prisoners of the Louvre, a wonderful bust of Pius III., the *Cupid*, and other masterpieces. The Exhibition requires repeated visits, for at first sight such a collection is overwhelming. In the middle of one wing stands the cast of the little statue of St. John belonging to the Count Rosse Corsini Gualandi, of Pisa, formerly attributed to Donatello, but lately declared by several eminent artists and critics to be a work of Michel Angelo. There is much diversity of opinion on the subject, but by whomsoever it may be it is a most exquisite and attractive statue. Beside the casts there are in other rooms a fine old copy of the fresco of the Last Judgment, a portrait of Michel Angelo,

several pictures painted from his designs, and, further on, the photographs from the ceiling of the Sistine, and from studies and sketches possessed by Florence and by French, English, and German galleries.

"This evening the festivities closed with a magnificent illumination of the hills round Florence. Ominous clouds hung over the city all day, and rain even fell for some minutes, but as evening came on they rolled back towards the mountains till the moon shone out, illuminating the city and the upper masses of the distant thunderstorm, while the lightning flashed out from the darkness underneath, so that nature and art combined together to form a magnificent spectacle for the closing *fête*. At Porta San Nicolo, the gate farthest up the river, a spur of the low hills which skirt the south side of the city comes down almost to the water's edge. On the face of this are terraces, cascades and fountains, and winding foot and carriage ways, with handsome stone balustrades leading to the great piazza on the top of which stands the bronze *David*. At the back of this piazza is a large pond with a high balustrade behind, forming a terrace on which stands a loggia used as a *café*, and in the rear of this are the church and convent of capuchins, the *Villanella* of Michel Angelo, surrounded by venerable cypresses, and higher still the battered tower and ancient façade of San Miniato stands amid the fortifications designed by him for their defence and that of Florence. A more advantageous opportunity for illumination there could not be, and full advantage was taken of it. All the architecture on the front of the hill was made out with different coloured lamps arranged in varied groups, while the balustrade crowning the summit was a line of brilliant light. The great tower of the gate, the only one left in its antique state, was lined with lights, while from its top, rising almost as high as the piazza, a powerful electric flash was thrown, turning the rustic stonework of the cascades into white marble, and showing the great crowd densely covering every inch of standing room. The piazza itself was a forest of elegantly designed bouquets of coloured lamps and illuminated pagodas; the loggia was doubly lighted, being reflected in the pond below, while the tower façade and fortifications of San Miniato were drawn against the sky in lines of trembling light. In addition to this, the culminating point of the spectacle, all the villas on the drive by the hills, as well as many others for miles round Florence as far as the eye could reach were brilliantly lit. The hill of Fiesole shone brightly, as also did the village of Settignano, where Michel Angelo spent his infancy.

"Bands of music were placed in conspicuous positions, and the vast, but quiet and orderly crowd, moved about enjoying the spectacle and listening to the music. Not a single accident is reported throughout all the days of the *fêtes*. To-morrow the artists of Florence will give a dinner in honour of Michel Angelo, and various expeditions are proposed for succeeding days to spots connected with the great name, and then Florence will return to the quietness and dulness of the still hot autumn season."

#### MORE FRAGMENTS OF THE SCULPTURES OF THE PARTHENON.

IN the ACADEMY of August 1, 1872, I stated that a number of fragments of the sculptures of the Parthenon had been adjusted to their places in the frieze by combining casts of the remnants still at Athens with the marbles brought by Lord Elgin. My success in identifying many of these fragments led me to visit Athens in 1874, when I examined once more all the fragments of sculpture stowed away in the magazines of the Akropolis, or lying about on the surface of the rock. Having set apart all those which I could recognise as probably belonging to the Parthenon, and having, by the kind permission of Mr. Eustratiades, the Conservator of the Akropolis, had them transported into the Museum which has been recently built there, I caused casts to be made of all these fragments for the British Museum.

These relics of the work of Phidias consist of fragments of the pedimental figures, metopes and frieze. As they only reached the Museum in the spring of this year, they have not as yet been examined as thoroughly as they deserve. However,

the results of this examination up to the present date are encouraging. Of the fragments from the pediments one proved to be the base of the neck of the Athene of the Eastern pediment, and when adjusted to the well-known Elgin fragment of the body of the Goddess corresponded exactly with this part of the figure as it appears in Carrey's drawing. (See Michaelis' *Parthenon*, pl. 7, fig. 2, 3, and pl. 8, fig. 13.) Three fragments have been adjusted to metopes—the right thigh of the Greek in a metope from the south side (Michaelis, pl. 3, ix.), and the right leg of the female figure in metope xii., *ibid.* The close study of the new fragments led one of my masons to the interesting discovery that a head, formerly at Chatsworth and presented to the museum by the late Duke of Devonshire, belonged to an Elgin torso, which Michaelis had previously identified as part of a group of a Greek and Centaur drawn by Carrey, (see Michaelis, pl. 3, xvi.). It is but right to mention here that the recognition of this head as a fragment of the Parthenon is due to the late Count Léon de Laborde, who saw it at Chatsworth many years ago. In 1855 I drew the attention of the late Duke of Devonshire to this head, which he at once very liberally presented to the British Museum. It is only now, some twenty years after this donation, that we find the true place of this head on the Parthenon, thus confirming the accuracy of Laborde's judgment.

The new fragments of the frieze which I was able to discover in my last visit to Athens, and which had escaped the notice of former students of the art of Phidias, are but few. One of them has been identified as the corner of a slab in the frieze on the north side (Michaelis, pl. 13, fig. 74). Another is of peculiar interest. Nothing appears on it but some drapery flowing on the ground and the lower part of the leg of a chair; but, guided by this slight indication, I recognised this fragment as the left-hand corner of the piece of frieze from the east end (Michaelis, pl. 14, No. 42), which represents a goddess seated in a chair with a winged boy standing in front of her, probably Aphrodite and Eros.

Of this group we only possess a bad cast many degrees removed from the original.

The mould must have been made before Stuart's visit to Athens, when all trace of the original marble had been lost.

The cast, which exists in several museums of Germany, was first recognised as part of the frieze of the Parthenon by Ottfried Müller, and was published by Michaelis in the *Nuove Memorie* of the Roman Institute (Leipzig, 1865), p. 183. The identification of a fragment of this group which I now announce proves that, after the mould was made, and before Lord Elgin's time, the slab to which this fragment belongs was broken up on the Akropolis, probably by some traveller wishing to carry off portable fragments. And now the question arises, where are those fragments? It is not an extravagant hope that they may yet be recovered if public and private collections all through Europe are systematically explored with the special object of looking for fragments of the sculptures of the Parthenon. C. T. NEWTON.

#### NOTES AND NEWS.

MAJOR MURDOCH SMITH, of the Royal Engineers, Director of the Anglo-Persian Telegraph at Tehran, has sent off from that capital to the South Kensington Museum a caravan of sixty-two cases. On their arrival it is understood that a special exhibition of Persian art will be organised. Among the various objects forwarded in the above collection are numerous and varied specimens of ancient earthenware. Major Smith is the officer who was authoritatively employed many years ago in conducting excavations and researches at Halicarnassus and on the African coast; and the beautifully illustrated work on Cyrene, published by Messrs. Day a few years ago, is a valuable record of his own and Lieu-

tenant Porcher's labours in that interesting locality. His classical and refined taste is a guarantee that the new Persian repertory will be of no common order; and it may, perhaps, be affirmed that it will be the only one of its kind in Europe.

THE Royal Aquarium and Summer and Winter Garden Society Limited, whose premises in Westminster are now approaching completion externally, gave a handsome lunch on the 28th ult. to representatives of the press and others. The architect, Mr. Bedborough, expects to be able to open the building in December next; although, as the interior presents still an aspect closely resembling the chaotic, this may have seemed to visitors a sanguine anticipation. The site extends over nearly three acres, and has a frontage of some 600 feet. The main structure is 160 feet wide, and the principal avenue is to be eight feet wider than that of the Crystal Palace at Sydenham. There will be galleries, housing an exhibition of works of art, on loan and otherwise, and a museum. The Aquarium will contain about 2,000 superficial feet of glass, with 140,000 gallons of water. The main transept, glazed, will form a conservatory and promenade, wherein afternoon and evening concerts are to be held continuously: Mr. Arthur Sullivan being the conductor and musical director. This necessitates, of course, a music-licence from the magistrates. Mr. Robertson, the managing director, expressed on the 28th his surprise, in which his guests, no doubt, amply shared, at learning at the last moment that the grant of the licence encounters local opposition; but we can scarcely suppose that any such obstacle to the full working out of the society's programme will take effect. Mr. Labouchere is the chairman, Mr. Bruce Phillips the secretary. The building does not promise to display any great amount of architectural beauty or inventiveness: it will, however, be very unlike anything else within the limits of London.

DR. SCHLIEHMANN replies in the September number of the *Revue Archéologique* to the hostile criticism on his theory of the site of Troy which had been published in previous numbers of that journal by M. Vivien de Saint-Martin. The reply consists first of a series of extracts from writers who adopt his view, or held it before his discoveries had been made, and, secondly, of two or three pages in his own vigorous style. The researches of Lechevalier and Mauduit, on which M. Saint-Martin laid great stress, are set aside as so much mystification. The article concludes with a terrific passage against his opponent for republishing "an extract from the libel which Mr. Frank Calvert, of the Dardanelles, published against me in the *Athenæum* on November 7 and 14, 1874."

In the last number of the *Revue Archéologique* (September) M. Félix Ravaisson deals with a project which within the last few years has been more than once brought before the lovers of ancient art in Paris—viz., the project of a Museum of Plaster Casts from the Antique. Every one knows that even the splendid collection of sculptures in the British Museum is inadequate to give a continuous view of the development and decline of classical art. To do so it would require to be supplemented by many choice specimens from nearly every one of the principal museums in Europe. Moreover, there is no doubt that each of these museums possesses numerous pieces of sculpture which are not positively necessary for the illustration of ancient art, and may often be the cause of weariness to spectators. For a museum of casts all such pieces would be left aside, while on the other hand all the typical specimens of sculpture, wherever existing, could be brought together and a complete view of the development of art—as far as that is possible—presented to the student. A very interesting portion of M. Ravaisson's article is where he describes a number of restorations—which it is proposed should all be removed—on sculptures in the Louvre. For instance, a figure restored as

playing on a lyre turned out to be, when the restorations were removed, an ancient copy of the type of Venus known as the Venus of Milo. Should the French project succeed, it may be hoped that the double example of Museums of Casts in Berlin and Paris will not be thrown away on this country.

M. GUTHARD is preparing a great practical and historical work on *Decoration*. He has obtained permission from the Administration of the Beaux-Arts to instal his studio at the Garde-Meuble, in the very midst of the wealth of all kinds—furniture, tapestry, vases, &c.—belonging to that great national establishment.

THE German papers announce the recent death at Rome of the veteran artist, Herr Schöpf, whose co-operation with Martin Wagner and Pettrich in the painting of the friezes of the Valhalla early acquired for him an honourable place among the representatives of the Munich school of art. Schöpf never attained any very great reputation as a painter, but his original compositions, which for the most part deal with subjects of a lyrical and anacreontic character, have always been popular in Bavaria, where he found a generous patron and warm friend in the art-loving king, Ludwig I., who to the end of his life continued to employ Schöpf in the capacity of adviser and commissioner in regard to the numerous artistic operations which he had organised.

ONE of the choicest and richest art-collections of Germany has lately become the property of the Crown Princess Victoria, through the death of Councillor Robert Tornow of Berlin, who bequeathed his collective art treasures to her Imperial Highness in recognition of her artistic taste and skill. It is understood that if arrangements cannot be made to leave the collection in the gallery in the Johannistrasse, where it has long been deposited, some place will be secured for its reception where it can be made accessible to the public.

THE Imperial Numismatic Museum at Berlin has made an important addition to its contents by the purchase of the well-known Cabinet of Baron von Prokesch-Osten, formerly Austrian Envoy at the Porte. This collection, which is exceptionally rich in Greek and Oriental coins, of which it contains upwards of 11,000, has been acquired at the comparatively low cost of 320,000 marks (16,000*l.*).

A STATUE from the Abbey of Cîteaux, in Champagne, has been provisionally placed in the Louvre. It represents the wife of John I., Duke of Brittany. This statue dates from the beginning of the fourteenth century. It is executed after the processes of the enamellers of Limoges; the figure is in the customary recumbent position with the hands clasped, and is composed of wood upon which have been nailed plaques of repoussé copper, very finely worked.

THE *Journal du Cher* publishes a letter from M. Marten announcing his discovery, in excavations made in different parts of the commune of Neuzy-sur-Barangeon, of several remains of Gallo-Roman architecture of archaeological interest. Among these objects, he enumerates the capital of a column measuring two metres in circumference, a small statuette of white stone, a fine medallion representing a bearded personage, with three inscriptions, fragments of frescoes, bronze rings, a kind of reaping-hook about fifteen inches long, and a quantity of coins of the Roman period.

THE death is announced, at the age of seventy-five, of the celebrated Russian painter, Theodore Bruni, formerly Rector of the Academy of the Fine Arts at St. Petersburg, and since 1866 Director of the School of Mosaic. Theodore Bruni leaves a name justly honoured. Among his most remarkable works are the *Death of Cleopatra*, the copies of the frescoes of Raffaele, *Jesus in the Garden of Gethsemane* (now at the Hermitage),

and the *Brazen Serpent*, a picture which made a great noise.

THE National Museum of Florence, of recent formation, is naturally one of those most visited during the Centenary fêtes. It is placed in a palace of the thirteenth century, and was the residence of the Podestà, or chief officer of justice. In the seventeenth century its immense rooms were divided and converted into cells, and it became the great prison of Florence, the "Bargello," or palace of tears. The executions took place in the court, and in the tower still hangs the bell which tolled during the executions, or while the condemned stood in the pillory. In 1858 it ceased to be a prison, and is now a museum. The collections have been principally formed by bronzes and marbles from the Uffizi and other galleries of Florence, with objects as varied as those of the Musée de Cluny—ancient armour and arms, among which is the cannon founded in 1638 by Cosmo Cenni, called St. Paul, from an enormous bronze head of the Apostle with which it is decorated; faïences, ivories, carved box-wood, &c., fill the first floor. In the great gallery are the works of Michel Angelo, the *Bacchus*, *Ariadne Dying*, and *Victory*, a gigantic figure, first made for the tomb of Pope Julius II. His *Apollo* is on the second floor, and there is also in the Bargello *The Head of a Faun*, executed by Michel Angelo at the age of fourteen.

A CONGRESS of Architects and Engineers was held in Florence after the Michel Angelo Festival, and the opening address was delivered by the Engineer Pieri, who remarked that this was the second Congress, and that it was held under the auspices of that

"Michel, più che mortale, Angel divino," who was a consummate master of the three arts. The sections were divided in the following manner:—1. Architecture; 2. Civil construction and Road-making; 3. River Hydraulics; 4. Marine Hydraulics; 5. Technical and Physical Mechanics; 6. Engineering applied to Agriculture. The sections were originally five in number, but were raised to six by the addition of Marine Hydraulics, with which so many questions bearing on the defence and prosperity of Italy are concerned, such as the improvement and formation of harbours, and especially the present state of Venice, the lagoons and neighbouring shores of which have been greatly neglected.

THE earliest known treatise on painting in the Middle Ages—namely, that of the monk Theophilus of the twelfth century—has been translated into German by Dr. Ilg, and the first book, entitled *Incipit tractatus Lombardicus qualiter temperantur colores*, is published in the seventh volume of R. von Eitelberger's *Quellenschriften für Kunstgeschichte und Kunsttechnik des Mittelalters und der Renaissance*. The second and third books of this curious old treatise will shortly appear in the same valuable series.

THE Antiquarian Society of Zürich has lately published, in the seventh volume of its proceedings, a learned treatise, by Ferdinand Keller, on the "Ornament, pictures, and letters of the Irish Manuscripts preserved in the libraries of Switzerland." In these Irish manuscripts, most of which are of the eighth or ninth centuries, the ornament bears a striking resemblance to Oriental work of the same sort, and Professor Keller is of opinion that such rich and fantastic forms as appear in many of these manuscripts could not possibly have had their origin in half-barbarous Ireland, but were derived from the East. Of course, in the early monuments of the Bronze and Iron Ages the similarity of the ornaments on the sepulchral urns, &c., found in all parts of Europe, to those of the East has been often pointed out, but a connexion between the Christian art of Ireland in the early centuries of her history and that of the East would seem to indicate a much later derivation. It might prove an interesting subject of investigation.



THE exhibition of the "Amis des Arts de Seine et Oise," is now open at Versailles, not, however, in its usual *locale*, the Salle du Jeu de Paume, for this has been lately used as a store-house for the works of art in the Palace that cannot be exhibited, but in the larger Salle du Dessin of the Lyceum, a room in many respects far better adapted for the purpose than the old Salle du Jeu de Paume. The present exhibition at Versailles presents the customary features: the same names are to be found among the contributors, and the same characteristics prevailing in their works. There is no striking picture, but a great many very creditable ones. Landscape undoubtedly predominates, and among the landscapes are several series in water-colours, and two views in Brittany by Maxime Lalanne, which merit attention. The sculpture also is much greater in quantity and far better worth looking at than in former years. M. Aimé Millet, in particular, has contributed two models for statues that have been greatly praised and admired by critics. One is the model, half size, of his statue of Chateaubrand recently inaugurated at St. Malo.

### THE STAGE.

IRVING—"MACBETH."

*Macbeth* illustrates the progress of two characters on their road towards final evil. It does not point only, as we have too often been told, to the effects of vaulting ambition, which o'erleaps itself, and falls on the other side. Greed or revenge might as well have been the motive: the course would have been similar; the result the same. And though, indeed, it is most probably true that Shakspeare, holding the mirror up to Nature, was careless whether or no he secreted in each play some motive which only a German critic in these latter days should be able to discover, it does seem that *Macbeth* illustrates, above all, one truth—deterioration through crime—or, as far as *Macbeth* is himself concerned, as we have lately been told, "the setting-in of thick darkness upon a soul which to the end is not utterly lost in it." The weird sisters whose prophecy prompts *Macbeth* to the thought of the initial crime, from which the others spring, have more perhaps of spiritual significance than is usually allowed. They are external forces of the world, making for evil. They are his peculiar temptation; and they met him—note it well—"they met me in the day of success." Our Litany, one remembers, has the same thought—"in all time of our tribulation: in all time of our wealth."

But the interesting question is how far on the road to evil these two characters went, and how far they went together. Even a first reading of *Macbeth* shows us something of the difference between the two: it is seen rapidly enough that Lady *Macbeth*'s character was within narrower limits than her lord's. The same possibilities were not open to her. Circumstances being what they were, she could be to the full as bad as he: but had they been different, she could hardly have been as good. *Macbeth* had a conscience, and knew it from the first. She did not know it, and did not choose to know it. It would have interfered between the desire and the attainment. It would have been an obstacle; and she ignored obstacles. Good and evil did not exist for her—they were confusing subtleties of thought, and she had only to do with action. With her, to will was to act. Her will carried her through everything but the hours of sleep, in which it was quiescent. Then only she betrayed herself, and the latent conscience rose. But in waking hours her will was equal to everything: so powerful that, for all her woman's physique—her woman's delicate sense of the dis-slightly and disgusting—she could utter in the most horrible of moments her bitter jest about "gilding" the sleeping grooms with their master's blood. A potent will, a narrow heart, a keen mind, but still narrow.

For to the last, a mere woman "personal and passionate"—as Mrs. Browning has it—with no thought of the general world: no care for anything beyond her own immediate ken. She would herself have murdered Duncan "had he not resembled my father as he slept." Afterwards, it was only the *smell* of the blood that sickened her—and not the *thought* of it. It was her unique preoccupation that all the perfumes of Arabia could not sweeten her "little hand."

*Macbeth*'s was a far wider outlook. Touched dreamily from the first with the superstitions of the North—with some of Hamlet's "thoughts beyond the reaches of our souls"—he must ask excuse when Benquo "stays upon his leisure," since—

"My dull brain was wrought with things forgotten."

And he cannot commit his meditated crime without a thought, not only of possible discovery—which alone would have troubled Lady *Macbeth* had her courage allowed her that fear at all—but of the general truth that "bloody instructions, being taught, return to plague the inventor," and that—

"even-handed justice  
Commends the ingredients of our poison'd chalice  
To our own lips."

And again, at the play's end, when he hears of the Queen's death, he can rise at once to the philosophy of "She should have died hereafter:" and it is the common fate that strikes him:—

"all our yesterdays have lighted fools  
The way to dusty death."

So much, as a brief word, for his habit of thought and temperament. In practical life, it is on record that he was a brave soldier, and Duncan was probably not only thinking of the polite attention of a profuse entertainment when he spoke of him as "a peerless kinsman."

And so it is with utmost difficulty that at last *Macbeth* is "settled" in the track of ill, and that he bends up "each corporal agent to the terrible feat." And never did remorse follow so quickly upon crime. For—he is speaking of the grooms—

"One cried 'God bless us,' and 'Amen' the other;  
As they had seen me with these hangman's hands,  
Listening their fear, I could not say 'Amen,'  
When they did say, 'God bless us.'"

But as of course the remorse is not repentance, the deterioration of character dates from that moment. This at least is Mr. Irving's conception embodied in the performance now given at the Lyceum, and it is at the least a reasonable one. Hitherto we have spoken of the *Macbeth* of the play. The lines join now, and we speak also of the *Macbeth* of the theatre. For it is in this scene that Mr. Irving is first strong, and he is stronger here than anywhere else in the play; and it is here that his conception is clearly shown to us—that whatever qualities, even of valour, belonged to *Macbeth* the soldier, these are crushed in the *Macbeth* who "murdered sleep." The crime removed the source of valour—confidence: it removed the source of strength—rest:—

"Glamis hath murdered sleep, and therefore Cawdor  
Shall sleep no more—*Macbeth* shall sleep no more!"

That is the beginning of hopelessness, and it brings with it decay. *Macbeth*'s new course is the death of an ideal. An ideal is no longer possible. *Macbeth* with his past services and his old thoughts of "things forgotten" sinks, perforce, into the lowest materialism. And the keynote of all the rest is struck in one line—delivered by Mr. Irving with significant emphasis:—

"For my own good, all causes shall give way."

The first crime was like the letting out of water. After it, crimes are counted and noticed no more. Banquo is murdered; and *Macduff*'s wife, and *Macduff*'s child; and these are but as a few. One remembers Ross's reference, late in the play, to Scotland, not as a "mother," but a "grave;" a country of such violent and constant sorrow, that "shrieks are made, not marked."

But Mr. Irving's *Macbeth*, as he becomes unscrupulous and reckless, becomes also abject: drawing almost his only support from the superposition of the prophecies—he has after all no need to fear in the last resort until Birnam Wood shall come to Dunsinane and until he be confronted with one "not of woman born." And in the fifth act, the gathering despair, the concentrating misery, is most skilfully indicated. Before that, much has failed in the performance—judged I mean by such a standard as this actor himself has set up in his unparalleled performance of Hamlet. Some fine and subtle interpretation, here and there even some ring of sincerity, has been lacking to the august lines. The execution has not all been equal to the conception. But in the fifth act the actor ends worthily what he began in the splendid and significant details of the second—began, that is to say, in a murder scene admirably pregnant, powerful, luminous. And what one finds so good in his fifth act, is not only the gradations of abjectness and horror, as evil news follows on evil news; but the self-control that has long deserted him, gathered together at last; and the end, whatever the end may be, accepted with some return of the old courage, only more reckless and wild. For it is the last chance, and a poor one—but life is of little worth. Where, if life were preserved, is the hope of all that should accompany old age:—

"As honour, love, obedience, troops of friends?"

As far as concerns the value set upon life, *Macbeth* has fallen now to the mind of his own hired murderers—whose "spirits," as Mr. Irving should tell them in the third act with more of satire, "whose spirits shine through them,"—he has fallen now to the mind of his own hired murderers:—

"so tugged with fortune  
That I would set my life on any chance  
To mend it, or be rid on't."

And Mr. Irving's fight, differing entirely from the finer sword-play of Hamlet, illustrates quite perfectly, in its savage and hopeless wildness, the last temper of *Macbeth*.

The performance will be seen by every one, but it will not be as generally cared for as that of *Hamlet*. That is only partly because, at present, it lacks, in many scenes and sentences, the completeness of the *Hamlet*. It is more truly because the character itself, however infinitely fine, has not Hamlet's variety of situation; and, especially, has not the opportunity for the display of those many and quiet powers which made the intellectual charm of Mr. Irving's *Hamlet*. *Macbeth* is more open to melodramatic treatment: many of its scenes—apart, of course, from the elevation given to them by Shakspeare's art—contain only, for the actor, materials which the actor has already exhausted, or at least has largely used. The performance has, nevertheless, the merit of a definite conception, and, probably also, of a true one, and in many places it displays the rare imaginative power which on the English stage one has come to associate chiefly with Mr. Irving. Mrs. Crowe, as Lady *Macbeth*, lends the aid of a practised and generally discreet actress. In the third act, her depression is well conceived and rendered. The sleep-walking scene, though judiciously treated, is wanting, in the hands of so young and comely a woman, in the intensity and reality which marked it when performed, for instance, by a unique Italian artist—Mme. Ristori.

FREDERICK WEDMORE.

MR. NEVILLE and Miss Emily Fowler are taking a well-earned holiday; so that the two chief characters in the Olympic drama, *The Ticket of Leave Man*, fall to other than their accustomed performers. Mr. and Mrs. Edward Price are charged with the representation of Brierley and May Edwards.

A new comedy by Mr. Henry J. Byron is announced for this evening at the Haymarket. The cast will seemingly be a strong one, since it

includes Mr. Hermann Vezin, Mr. Charles Warner—who has made at the Vaudeville his reputation as a manly *jeune premier*—Miss Carlotta Addison, and the author. It is now some while since Mr. Byron has appeared on the London boards. Mr. Buckstone will, on the same night, make his re-appearance in his familiar place. Mr. Clarke—the American comic actor—last night bade farewell to the audiences that have followed with satisfaction his grotesque exhibitions.

THIS evening, Mrs. Rousby is to be seen at the Queen's Theatre, on the occasion of a benefit.

THE performances of Mr. Charles Morton's company at the Opéra Comique conclude this evening.

THE revival of *Le Gendre de M. Poirier* is momentarily expected at the Théâtre Français. Delaunay will appear as the Marquis de Presles.

M. MOUNET SULLY is shortly to appear in the *Aventurière* at the Théâtre Français—the part most recently sustained by Bressant. When M<sup>me</sup>. Arnould Plessy retires in the winter, will it be M<sup>lle</sup>. Bernhardt who will assume the character hitherto identified with the veteran actress?

M. WORMS, the *jeune premier*, from St. Petersburg, now appearing at the Gymnase, has had, it is announced, flattering offers from the Rue Richelieu, which he has thus far declined to accept.

SIGNOR ROSSI is in Paris, and has given a performance of *Othello* for the benefit of the sufferers by the recent inundations.

THERE is a long-promised change of programme at the Mirror Theatre, Holborn; but the new piece, *Self*—by Messrs. Oxenford and Horace Wigan—is not, it appears, very successful. It is objected, in the *Standard*, that the story is older than Boccaccio. A man is impelled by an irresistible demon to the commission of sins and wickednesses from which in his lucid intervals his better nature revolts. This demon is presented as a veiled figure, and only at the moment of the victim's death is the veil withdrawn, revealing his own image. Early in the evening, says our contemporary, the spirit of chaff was raised in the gallery and never laid except for a few moments now and again when the excellent acting of Miss Rose Coghlan as Florence triumphed over all obstacles. Miss Caroline Hill acted with some piquancy. Mr. Allerton appeared in a principal part. Mr. Horace Wigan played the part of an old man with marked peculiarities of temper and disposition, and in a better setting the picture would have shown to advantage. Mr. Clayton was an eccentric person named Rochester Saunter. Mr. Atkins played an Irish servant. The cast, it will be seen, was not, on the whole, a weak one. In a burlesque on *Les Diamans de la Couronne* which, under the title *The Half Crown Diamonds*, followed the principal piece, Mr. Atkins and Mr. George Vincent endeavoured to be amusing. Mr. Reece is the author of the new burlesque.

OF the reopening of the Court Theatre, which was originally promised for the latter part of September, no announcement is as yet made. Mr. and Mrs. Kendal, who were among the most attractive members of the company last season, have been playing at Liverpool. Mrs. Kendal has acquired the sole right to represent in the provinces Mr. Gilbert's pleasant little dialogue *Sweethearts*, which at the Prince of Wales's was rendered additionally charming by the performance of Mrs. Bancroft.

MR. AND MRS. BANDMANN have been appearing in the legitimate drama at the new Theatre Royal, Bristol.

MR. CHARLES DILLON was last week at the Cardiff Theatre, playing *Macbeth* and *Belphegor the Mountebank* (his original part) to audiences overflowing the not capacious playhouse. Cardiff is accounted, by theatrical people, to be an ex-

ceedingly good theatrical town, where, with any entertainment of fair pretensions, "business" may always be relied on; but the smallness of the theatre acts often as a preventive to "stars" of the first order being engaged.

*Sardanapalus* has been produced with great magnificence and good taste by Mr. Calvert at Liverpool. Miss Louisa Moore appears in the piece. She has very greatly improved both in force and delicacy as an artist since her earlier days in London.

M<sup>lle</sup>. TALLANDIERA will remain, it is announced, at the Gymnase Theatre, where she is at the present moment appearing with M. Worms, M. Achard, and M. Derval, in Dumas' *Dame aux Camélias*. The performances of *Frou Frou* were not of long duration.

## MUSIC.

### NORWICH MUSICAL FESTIVAL.

#### (Concluding Report.)

Norwich: Thursday, Sept. 23.

Last night's concert opened with Professor Macfarren's "Festival Overture," composed for, and first produced at, the Liverpool Festival last year. To this succeeded Sir Julius Benedict's cantata, *The Legend of St. Cecilia*, which occupied the remainder of the first part. As mentioned earlier in this report, this cantata was written for the festival which took place here nine years ago, and, not merely as a compliment to the conductor, but from its intrinsic musical merits, it was well worthy of a repetition. I am inclined to consider it its composer's masterpiece. Not merely in the sustained interest of its music, but in its dramatic truth of expression, it is surpassed by few works of its class. The heathen bigotry and ferocity of the Prefect is worthy of comparison with that of Valens in Handel's *Theodora*—an oratorio the subject of which somewhat resembles that of this cantata—and it could hardly sustain one more formidable. Of course, Benedict's style and mode of expression are entirely different from Handel's, but while listening to the Prefect's song "What mean these zealots vile?" and to his share in the duet "Is this the bride?" I could not help thinking of the songs "Racks, gibbets, sword and fire" and "Cease, ye slaves, your fruitless prayer," in Handel's oratorio. Beyond the fact that both composers have excellently depicted the situation, there is no resemblance whatever in the music; in one respect, indeed, there is an interesting contrast, curious enough to be worth noting. Benedict has written his music here in minor keys, as would most probably ninety-nine modern composers out of every hundred; Handel, on the other hand, uses major keys for both his songs. Benedict employs all the modern resources of harmony and orchestration: Handel confines himself almost entirely to common chords, and uses only stringed instruments for his accompaniments. And yet, though the means of expression are so widely different, there is a secret affinity between the two compositions. In strong contrast to the part of the Prefect are those of Cecilia and her bridegroom, Valerianus. The scenes of the conversion of the latter in the first part of the work, and of the martyrdom of the saint in the Finale are excellently conceived and executed. The last number, especially, in which the voice of Cecilia is supported by a chorus of angels, is of great beauty. On the other hand, the quartet and chorus of Christians, "God is our hope and strength," though containing much clever writing, is too long, and in parts appears somewhat laboured.

As if to do honour to their esteemed conductor, both chorus and orchestra exerted themselves to the utmost; and the performance of the entire work was really admirable. The part of Cecilia was sung by M<sup>lle</sup>. Albani in a manner which heightened (if possible) my previous very high opinion of this young lady's abilities. There is a

special charm in her performance, arising, no doubt, partly from the sympathetic quality of her voice, but probably even more from the fact that she throws herself so completely into whatever she has to sing. Nothing more perfect than her rendering of the music is conceivable. The other solo parts were also excellently given by M<sup>me</sup>. Patey, who was encored in her only song, "Father, whose blessing we intreat," Mr. E. Lloyd, who proved himself a not unworthy companion of M<sup>lle</sup>. Albani, and Signor Foli, whose fine bass voice was heard to great advantage in music which just suited his powers.

A very brief notice of the second part of the concert must suffice. It commenced with two movements (Andante and Scherzo), from Sir Julius Benedict's still unfinished second symphony. As there ought to be a unity in the four movements of a symphony, it is impossible to judge of two isolated movements; and the composer is, I cannot but think, ill-advised in submitting mere fragments to public criticism. An opinion on the merits of these movements must, therefore, be reserved until they can be heard in their proper connexion. At the same concert was given a selection from an operetta, *The Science of Love*, by Mr. J. A. Harcourt, the son of the Norwich chorus-master. Owing to the unreasonable, nay preposterous, length of the concert, this selection, which comprised four numbers, did not commence till nearly half-past eleven, and I honestly confess that I was by that time too exhausted to listen to it with the attention it deserved. So far as I can express an opinion, I should say that the music shows the possession of a pleasing vein of not very original melody, and that it is well and clearly written; but it is hardly a work of sufficient power to justify its introduction into the programme of an important festival. A miscellaneous selection, which need not be dwelt upon here, completed the remainder of this concert.

This morning another very long performance has been given. The first work brought forward was Spohr's sacred cantata, "God, thou art great," a work which cannot rank among its composer's best. Though full of melody, it is marked by all Spohr's mannerisms even more than many of his works; one is continually reminded of other of his compositions in which the same phrases, the same cadences, the same modulations have been heard. Probably no composer of eminence repeats himself so frequently as Spohr. It is unnecessary to add more than that the work was well performed; the solo parts being allotted to M<sup>lle</sup>. Enequist, M<sup>me</sup>. Patey, Mr. H. J. Minns, and Mr. Wadmore. Rossini's *Stabat Mater* followed, the soloists here being M<sup>me</sup>. Lemmens-Sherrington, M<sup>lle</sup>. Anna de Belocca, Messrs. Lloyd and Guy, and Signor Foli. Though excellent in parts, the rendering of this familiar work was not as a whole worthy of the occasion.

At the commencement of the second part, Handel's song "Let the bright seraphim" served to show off at once the charming singing of M<sup>lle</sup>. Albani, and the incomparable trumpet-playing of Mr. Thomas Harper. The late Sir Sterndale Bennett's *Woman of Samaria*, given on this occasion for the first time in Norwich, occupied the remainder of the programme. This work was composed for the Birmingham Musical Festival of 1867, and has since been frequently heard, the most recent performance in London having been at the first Philharmonic Concert of last season. One of the lamented composer's latest, it is also one of his most mature works. It is to be regretted that Bennett's numerous professional engagements left him during the latter years of his life but little leisure for composition; because it can hardly be doubted that he would then have produced works of even a higher order of excellence than that which he has left us. While in his earlier music we find unmistakable traces of the influence of Mendelssohn, such traces become much fainter, even though they do not entirely



cease, in his later productions. In his *Paradise and the Peri* overture, in his symphony in G minor, and in the present cantata, with all the former exquisite finish of workmanship we find much greater individuality of idea, as well as more breadth of style, than (for example) in the charming overture to the *Naiades*, which might have been signed by the composer of *Melusina*. The performance of the *Woman of Samaria* this morning has been very good; Mdle. Mathilde Enequist, Mdme. Patey, and Messrs. Lloyd and Wadmore having taken the solo parts. Its reception was worthy of its merits; three numbers being encored.

Friday, Sept. 24.

Signor Randegger's cantata *Fridolin*, which the composer himself conducted, filled the whole first part of the concert last evening. Of this work a notice was given in these columns on the occasion of its production at the Crystal Palace last year (see *ACADEMY*, June 6, 1874), to which it is not needful to add much now, especially as there is no reason for modifying the opinion then expressed. That the work contains within itself the elements of general popularity there can be no doubt; there is a "go" about it, a feeling for dramatic effect, and a brilliancy of colour, which are sure to make it a success. It was excellently rendered last night; the soloists being Mdme. Lemmens-Sherrington, Messrs. E. Lloyd and Wadmore, and Signor Foli.

The only feature requiring notice in the second part of the concert was Mr. W. T. Best's "Festival Overture," composed expressly for the occasion. Some curiosity was naturally felt as to how our great organist would succeed as an orchestral writer. Speaking after a single hearing, it is hardly possible to give a final opinion upon the work; still it is so clear in form and so melodious in its themes that the task is far less difficult than is often the case with new compositions. Mr. Best may be heartily congratulated on having produced a very musicianly and pleasing overture; the only point open to criticism appears to me to be his method of writing for the strings. The many brilliant passages for the violins which occur in the work sounded like pianoforte passages, and some of them were not only uncomfortable to play, but comparatively ineffective. With this exception, the work is worthy of all praise. Auber's sparkling overture to *La Sirène* concluded the concert, the remainder of which consisted of operatic and ballad music of a miscellaneous character.

An excellent performance of the *Messiah*, in which all the principal vocalists engaged throughout the festival, with the exception of Mdles. Albani and Belocca, have taken part, has brought the proceedings to a close this morning. Any criticism on the *Messiah* would of course be absurd; but a few general remarks on the chief features of the festival now ended may appropriately conclude this article.

From the official reports of the attendance at the various concerts, it appears that there has been a considerable falling off, as compared with previous festivals. The total number present at the seven concerts has been 6,632. In 1872 there were 7,715, in 1869 the number was 7,086, while there were 8,366 in 1866, and 8,111 in 1863. It is evident that there must be some reason for the diminished interest shown in the performances just concluded. It is probable that the explanation is to be found in the selection of the music. Such works as Spohr's "God, thou art great," and Pierson's *Jerusalem* offer comparatively but little attraction to musicians; and the fact that the concerts on the Wednesday and Thursday evenings were the most thinly attended of any proves that even the names of Benedict and Randegger cannot be depended upon to "draw." The *Elijah* secured the largest audience—a result partly due, no doubt, to the fact that the prices of admission were at this concert half-a-guinea and five shillings, instead of (as at the rest of the festival) one guinea

and half-a-guinea. Of the other concerts the *Messiah* was the best attended. With our average concert-goers there is no such favourite as Handel; he always appeals directly to the feelings even of those who know but little of music; and it is a question worthy of serious consideration by the Norwich Festival Committee whether it would not be worth their while on future occasions to give more of Handel, especially as they have a chorus so well qualified to do him justice. At the festival just ended only one song of the old master's was heard in addition to the *Messiah*. One more point ought still to be noticed with regard to the programmes. Among the pieces given in the various miscellaneous concerts at least twenty are to be found which are more or less unworthy of a place at an important musical gathering. This, of course, is speaking merely from an artistic point of view. Nobody would be Utopian enough to expect the managers to incur the certainty of a deficit for the sake of art. Their object is not merely to cover their expenses, but, if possible, to hand over a goodly sum to the various charities for the benefit of which the festival is held. But this object is, as a matter of fact, not attained by the course adopted; the proof being that the very concerts which contained the largest proportion of trash were those at which the attendance was the smallest. It may be replied to this that the "Ballad Concert" on the Tuesday evening attracted the next largest audience to the *Messiah*. It did so; but this same concert also included Beethoven's symphony in C minor, and a selection from *Lohengrin*; and we give the people of Norwich credit for being at least as much influenced by the promise of these items as by the miscellaneous pieces which came later in the evening. There is not a word to be said against ballad concerts in their proper place; but it must be stoutly maintained that a triennial musical festival is not the place for them at all.

Apart from the question of the character of the music given, the solo singing has been excellent—in parts remarkable. The "bright particular star" of the festival has been Mdle. Albani, who alike in sacred and secular music proved herself unsurpassable. It is to be hoped that more frequent opportunities may be afforded of hearing her in oratorio, in which she is quite capable of taking as high a position as she already holds on the stage. Mdme. Patey may be looked upon as the legitimate successor of Mdme. Sainton-Dolby; and no higher praise could be given her; while Mr. Edward Lloyd seems to ripen in artistic power every year. Nothing more thoroughly satisfactory than his singing at this festival from first to last could be desired. It would be unjust not to say a word or two in recognition of the success of some of the younger artists who took part in the music. Miss Helen D'Alton charmed every one by her pure style and unaffected delivery; and Messrs. Guy and Wadmore, on whom devolved a considerable portion of the secondary tenor and bass parts, sang with so much promise that there is little risk in predicting for both a distinguished future. Though their names were probably but little known in Norwich, both have proved by their excellent singing that they are fully qualified to take part in a festival of even the first rank.

The arrangements for the accommodation of the press were excellent; and especial thanks are due to the honorary secretary, Mr. P. E. Hansell, to the assistant secretary, Mr. George Brittain, and to the members of the committee, for the courteous assistance they were at all times ready to render.

EBENEZER PROUT.

THIS afternoon the first of the Saturday Concerts at the Crystal Palace takes place. The programme comprises Beethoven's symphony in C (No. 1), Bennett's overture to *Parisina*, Wagner's overture to *Der Fliegende Holländer* (first time at these concerts), and Hégar's violin concerto (also for the first time here), to be played by Herr Wilhelmj. The last-named work has only once before

been heard in England, having been produced by the same player at one of the Albert Hall concerts last winter. It is satisfactorily evident from the above programme that no falling off in the quality of these excellent concerts need be anticipated. True to their old principles the directors are still bent upon making "first performances" an important feature.

At the Princess's Theatre, besides repetitions of the operas already noticed in these columns, Balfe's always popular *Bohemian Girl* has been given, with the additional numbers written six years ago for Paris. With a cast including Miss Rose Hersee as Arline, Miss Josephine Yorke as the Queen, Mr. Nordblom as Thaddeus, Mr. Celli as the Count, Mr. Lyall as Devilshoof, and Mr. Aynsley Cook as Florestine, an exceptionally good performance was the result. On the features of a work so well known as the *Bohemian Girl* it is needless to dwell here.

AUBER's charming opera *Le Philtre*, one of the most delightful of his works, the subject of which is the same as that of Donizetti's *L'Elisir d'Amore*, is to be revived at the Opera in Paris. Rossini's *Comte d'Ory* and M. Mermet's *Jeanne d'Arc* are also in preparation.

E. KRETSCHMER's opera *Die Folkunger* was produced on the 14th ult. at Leipzig, with great success.

AMBROSE THOMAS is engaged upon a grand opera, *Francesca di Rimini*. The instrumentation of his *Psyche* is now entirely completed.

DR. HERMANN KRETSCHMAR has succeeded Herr A. Volkland as conductor of the Leipzig Bach Society, as well as of the society "Euterpe" in the same town.

A CORRESPONDENT writes from Majolati that on the occasion of the Spontini Jubilee, the Prefect and the delegates of the province appeared at the festival, and all the art institutions of the country as well as many communes sent representatives. The solemnity culminated in the unveiling of a memorial tablet on the infirmary founded with the help of the great master's legacy, during which ceremony a hymn of Stacchini's was sung. The festival procession then made its way to the poor abode in which Spontini was born, where speeches were made by Professor Barrattini of Ancona, the Prefect De Luca, and the Advocate Collini, and the jubilee concluded with the usual fireworks. The inhabitants of Bergamo having, rather late in the day, remembered that Gaetano Donizetti and his teacher Simon Mayr belonged to their town, have lately held a festival in their honour. Simon Mayr, who was born in 1763 at Mendorf by Ingolstadt, was the composer of some once valued but now forgotten operas: such as *Ginevra*, *La rosa bianca e la rosa rossa*. He was the first to discover the talent of the youthful Donizetti, who was apprenticed to a tailor, and undertook the musical education which had such brilliant results.

## POSTSCRIPT.

MESSRS. DALDY, ISBISTER AND Co. have in preparation a new work by Augustus J. C. Hare, entitled *Cities of Northern and Central Italy*, which is intended as a companion to all those parts of Italy which lie between the Alps and the districts described in the author's *Days near Rome*.

THE same publishers announce among their forthcoming books: *Bishop Thirlwall's Literary and Theological Remains*, edited by Canon Perowne, and *The Life and Correspondence of Bishop Thirlwall*, by his brother, John Thirlwall; *The Life of Norman Macleod, D.D.*, by his brother, the Rev. Donald Macleod; *The Supreme Court of Judicature Acts (1873-5)*, annotated, &c. by Morgan Lloyd; a translation of M. Taine's *History of the French Revolution*; an illustrated supplementary volume

of Augustus J. C. Hare's *Memorials of a Quiet Life; Nature's Teaching*, by the Rev. J. G. Wood; *The New Pet*, by the Rev. H. R. Haweis; *Through Brittany*, by Katharine S. Macquoid; *Scripture Revelations of the Life after Death*, edited by the Hon. and Rev. W. H. Lyttelton; *Memoir of Alexander Irving*, by the Rev. A. J. Ross, &c., &c.

THE list of papers to be read at the New Shakspeare Society's meetings, at University College, Gower Street, W.C., on the second Friday of every month, from October, 1875, to June, 1876, at 8 P.M., is as follows:—

"October 8, 1875.—Notes on Mr. Daniel's Theory of the Relation between the first and second Quartos of *Romeo and Juliet*," by James Spedding, Esq., M.A., Hon. Fellow, Trin. Coll., Camb.

"November 12, 1875.—On the Three *Hamlets*," by Richard Simpson, Esq., B.A.

"December 10, 1875.—I. 'On the Dedication of Shakspeare's Sonnets,' and II. 'On Shakspeare's Use of the word *season*,' by C. M. Ingley, Esq., Ph.D. III. 'On the play of *Edward III.*,' by F. J. Furnivall, Esq., M.A.

"January 14, 1876.—On the play of *Cymbeline*," by J. W. Craig, Esq., M.A.

"February 11, 1876.—On some of Shakspeare's Names," by J. W. Hales, Esq., M.A.

"March 10, 1876.—On Ben Jonson," by Lieut.-Col. Cunningham.

"April 28, 1876.—On the Epic Elements in Shakspeare's Plays," by Professor Delius, Ph.D.

"May 12, 1876.—Some Preliminary Remarks on Shakspeare's Sonnets," by Brinsley Nicholson, Esq., M.D.

"June 9, 1876.—Perhaps a Paper on some Political Allusions in Massinger."

Papers have also been promised, sooner or later, by—Professor Ingram, on the Speech-ending Test; Professor H. Corson, on Shakspeare's Versification; Professor Leo, Notes and Emendations; Dr. Abbott, on the last Scene of the *Two Gentlemen of Verona*; Dr. Ingley, on Misprinted Pronouns in Shakspeare; the Rev. A. B. Grosart, on Shakspeare's Sonnets; Miss Jane Lee, on the three Parts of *Henry VI.*

LEMERRE, we understand, will publish M. Coppée's new poem, *Olivier*, in the course of a month or six weeks.

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## ROYAL SCHOOL of MINES.

PROFESSOR FRANKLAND, D.C.L., F.R.S., will commence a course of Forty Lectures on INORGANIC CHEMISTRY, on Monday next, October 4, at 10 o'clock, to be continued on each succeeding Wednesday, Friday, and Monday at the same hour. Fee for the Course, 4*l.*; Laboratory Practice, 12*l.* for three months.

PROFESSOR HUXLEY, LL.D., F.R.S., will commence a course of Eighty Lectures on BIOLOGY (or Natural History, including Palaeontology), on Monday next, October 4, at 10 o'clock, to be continued at the same hour on every week-day but Saturday. Fee for the Course, 4*l.*; for the Laboratory Instruction, 6*l.*

PROFESSOR GUTHRIE, F.R.S., will commence a course of about Sixty Lectures on PHYSICS, at one o'clock on Monday next, to be continued at the same hour on every week-day but Saturday. Fee for the Course, 4*l.*; for the Laboratory Work, 10*l.*

PROFESSOR GODFREY, M.A., will commence a course of Thirty-six Lectures, with Demonstrations, on APPLIED MECHANICS, on Tuesday next, October 5, at 10 o'clock, to be continued on each succeeding Wednesday, Thursday, Friday, and Tuesday at the same hour.

N.B.—All the above Lectures will be given in the New Buildings, Exhibition Road, South Kensington.

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OWENS COLLEGE, MANCHESTER.—The LECTURESHIP IN HARMONY and MUSICAL COMPOSITION having become vacant through the appointment of Dr. Bridge to the office of Organist in Westminster Abbey, the Council invite Candidates to send in Applications, accompanied by Testimonials, under cover to the Registrar, not later than October 14. Information respecting the duties and emoluments attached to the Lectureship may be obtained from the Principal.

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## ROYAL AQUARIUM and SUMMER and WINTER GARDEN SOCIETY.

## NOTICE TO ARTISTS.

The following gentlemen, among others, have already consented to act on the Art Committee of the Royal Aquarium Society:—

J. E. Millais, Esq., R.A.	R. Redgrave, Esq., R.A.
The Earl of Clarendon.	Lord Alfred Paget.
W. Calder Marshall, Esq., R.A.	Henry Weckes, Esq., R.A.
Lord de Lisle and Dudley.	Lord Skelmersdale.
E. W. Wyon, Esq.	E. W. Cooke, Esq., R.A.
General Cotton, C.S.I.	S. C. Hall, Esq., F.S.A.
G. D. Leslie, Esq., A.R.A.	H. S. Marks, Esq., A.R.A.
G. Cruikshank, Esq.	E. J. Coleman, Esq.
F. A. Marshall, Esq.	J. R. Planché, Esq.
Baron Alfred Rothschild.	The Earl of Dauraven.
Lord Carlington.	Lord Newry.

The Society will be PREPARED TO RECEIVE PICTURES and other WORKS of ART for EXHIBITION on and after December 1. No Pictures or other Objects of Art will be received after December 1. The Society's Gold Medal and 100*l.* will be awarded for the best Oil Painting exhibited, as also the Society's Gold Medal and 50*l.* for the best Water Colour, and the Society's Gold Medal and 50*l.* for the best Statue. Five Silver Medals and five Bronze Medals will also be placed at the disposal of the Art Committee for award for special merit.

Prizes to the amount of 3,000*l.* will also be given away for distribution amongst Fellows and Season Ticket Holders in the Art Union of the Society, and these prizes will be mainly selected from the Society's Gallery.

The acceptance or rejection of Pictures and the award of the Society's Medals will be left solely in the hands of the Art Committee.

## THE ROYAL AQUARIUM and SUMMER and WINTER GARDEN SOCIETY.

## BALLOT OF FELLOWS.

Ladies and Gentlemen desirous of becoming Fellows of the Royal Aquarium and Summer and Winter Garden Society should at once send for application forms from the Secretary, and return them to the Offices of the Society.

As hereafter members will only be elected when vacancies occur, original applicants will be in order of application.

## ELECTION AND PRIVILEGES OF FELLOWS.

1. Every Candidate for admission as a Fellow or Member shall be proposed at one election meeting, and balloted for at the next.
2. Fellows will alone have the right of admission on Sundays, together with the privilege of writing orders for two.
3. All Fellows balloted for, and elected by the Council of Fellows, or by the Executive for the time being, will be entitled to free admission on all occasions on which the building is open, as also to the free use of the reading-rooms and library, and a ticket free in the Art Union of the Society.
4. Three special Fêtes will be held annually, at which Fellows, Members, and their nominees will alone be entitled to be present. These Fêtes will be amongst the most exclusive and fashionable of the forthcoming season.
5. By the Rule incorporated in the Articles of Association of the Society no Fellow is in any way liable to contribute to the debts and liabilities of the Society beyond his donation of 5*l.* 5*s.*, and his annual subscription of 2*l.* 2*s.*

BRUCE PHILLIPS, Secretary.

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